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walt keith faculty advisor

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INTRODUCTION

nancy seith
editor

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FORSITE is the students' attempt to reach out into the profession and gain knowledge from a source long recognized as the best --- experience.

With this first issue of FORSITE we hope to open a channel for the exchange of ideas between the practicing members of the profession and those who are learning it.

This will also be a place for the interchange of personal views and current trends among practicing landscape architects.

We want to form a closer tie between the profession and education. The student in education today will be in the profession tomorrow working with you. Will that person stepping out of education be equipped with the practical knowledge and ability necessary to adapt to the professional world? He will be if his preparatory work is geared to professional practice.

We hope that this publication will oil the gears by bringing your ideas and achievements to the students while they are still news.

Progress is the keynote of the world we live in today. We must be freed from the ties of tradition and styles in order to make progress. However good those styles and traditions were in their time, they are hamstrings on our growth as a profession and fine art. "Behold the turtle --- he makes progress only by sticking his neck out."

It is our duty to keep up with the world in our products and ahead of the world in theory. History has proven the arts to be the predictors of the cultural patterns of the world. Therefore, we carry a burden worthy of much consideration and careful handling. This purpose can best be served by a united front on the part of everyone interested in the profession.

LANDSCAPE ARCHITECTURE EDUCATION IN TRANSITION
hideo sasaki

THE HUMAN SCALE
bob giltner

COLLABORATION - THEME OF JUNIOR PROBLEM
tom wood

DEFINITION - COMPETENCE - PUBLICITY - REGISTRATION
walt keith

hideo sasaki

*Instructor, Harvard
Graduate School of Design*

A general recently by-passed a group of enemy troops to capture a key position in Korea; a woman suffered injuries when a plugged water heater exploded in a New York tenement; a California nurseryman lost a considerable amount of stock when the plants became root-bound....We can learn much from these unassorted incidents; the lessons may be "A large midwestern university offers site-planning in the architecture department; a student resigned from an eastern graduate school because he disagreed with the faculty; the quality and quantity of enrollment in nearly all landscape schools have become a problem of survival...."

Landscape architecture is in a state of transition, and educational efforts, although somewhat reluctantly, are accepting "change" as inevitable. Schools are adding younger men to their staffs; interest, or perhaps tolerance, is being shown to ideas heretofore considered "odd". Within a few more years it may well be said that "change" will be a fait accompli in the landscape schools.

A more basic concern of landscape education today, however, is not "change", but "change to what?" Is this esprit nouveau concerned with only change of dress? Is contemporary landscape architecture destined to be "landscaping" in a "California style ala-zigzag-or-ala-curve-'take-your-pick?'" Or will a more basic change occur from this ferment of activity, and if so, what will or should they be? These are important questions to be answered by landscape architectural schools for upon their decisions will rest whether or not landscape architecture will assume a place of value and respect among the environmental planning disciplines.

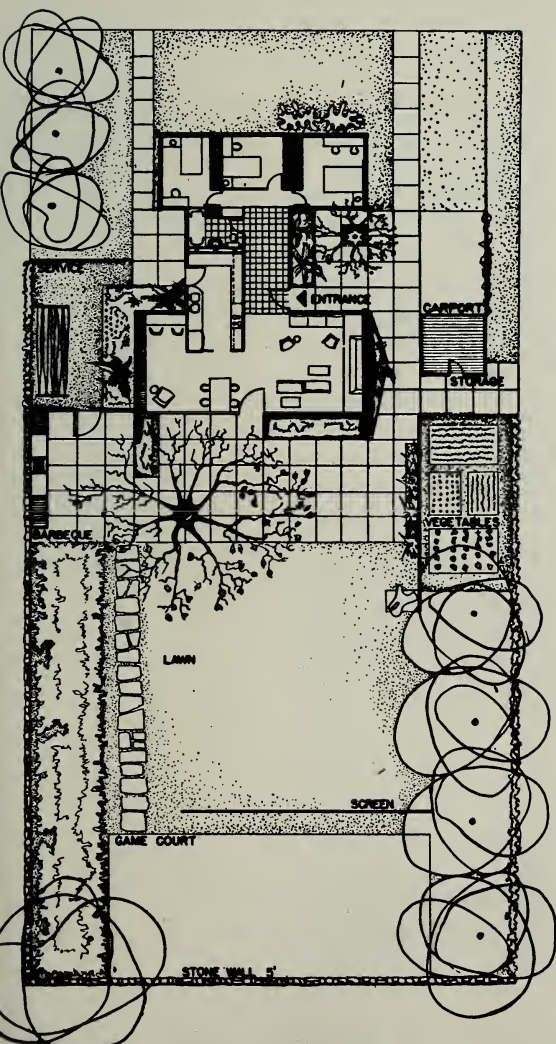
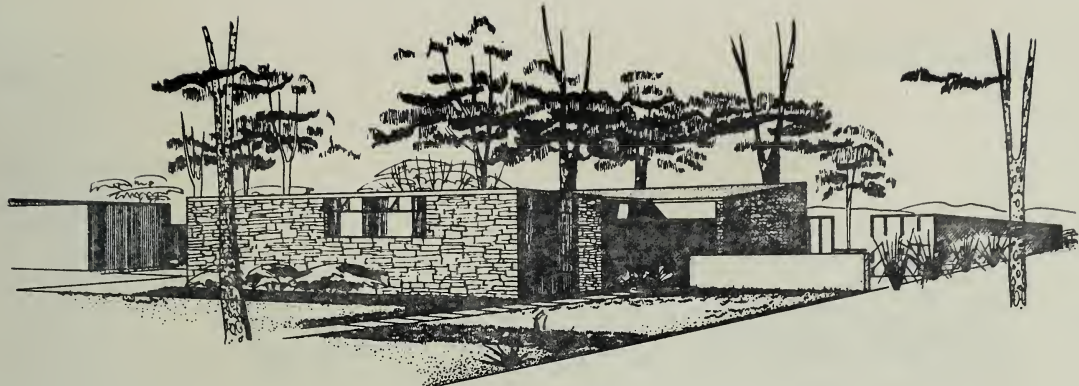
The demands of the times have changed from the notion

of the decorative in design and the patronage of the despot to the utilitarian and the service of a large number of people. Conspicuous consumption supporting the lavish, conspicuous waste glorifying the decorative and the useless no longer form the frame of values in which landscape architecture can operate.

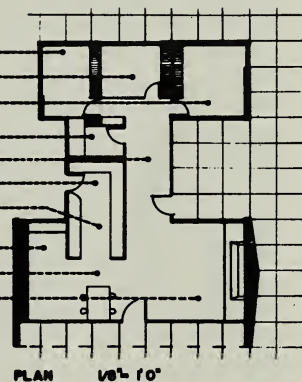
Landscape architecture, however, is rich in tradition and contains many facets which may serve as bases upon which to build an area of activity worthy of existence today. While academic history treats the growth of the landscape effort as being only that developed by ministerial and oligarchic despots, a line of development of greater significance and that which is related more directly to the contemporary spirit is that of the folk or utilitarian creations. The rationality of solution, the directness of expression, the ecological relationships found in the vernacular creations should be re-discovered and should serve as the bases for the contemporary philosophy.

The importance of the "change" in the educational institutions, therefore, is not to be found in the form of design; rather it is to be found in the purpose. The emphasis should be away from decorative horticulture toward physical planning. Land planning activities such as land conservation, rural and urban area rehabilitation, regional recreational systems, shoreline preservation and developments, etc., and site and project planning activities such as housing, school and recreational areas, parkways, military cantonments, defense and relocation towns, etc., are the areas for significant landscape architectural participation.

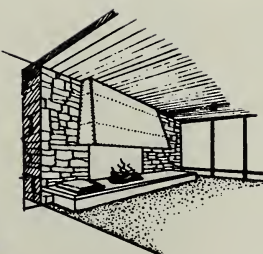
Landscape architecture is a discipline which should be singularly suited to deal with these land planning and site-project planning works. Supposedly, the landscape architect has a relational or ecological point-of-view, and deals with land, vegetation, water, climate, etc., and with man-made materials to create an environment desirable for human living. His point-of-view is purported to be organic and comprehensive. These are the attributes necessary to engage in the tasks of articulating the analyses and the programs of the planners into physical design-forms.



BED 11'0" x 9'0"
 BED 11'0" x 8'0"
 BED 11'0" x 11'0"
 BATH 6'6" x 6'6"
 GALLERY 15'6" x 7'0"
 UTILITY 8'8" x 7'4"
 KITCHEN 8'8" x 8'0"
 STUDY 15'3" x 7'4"
 DINING 8'8" x 8'8"
 LIVING 18'0" x 15'3"



SLEEP	384
CENTER	236
LIVING	576
OVERHANG	72
TOTAL	1268



Are the schools meeting the problem and training the students to participate in these efforts? Perhaps they are making an attempt. But the task ahead is great. It is not enough to merely apply old knowledge and old techniques to the solution of contemporary problems. Tremendous amounts of research, experimentation, reinvestigation, and creative effort are needed in the landscape discipline before we may contribute as well as participate in the activities of environmental planning.

What significance in design terms may be found in the ecological relationship of man and nature? What clues can we learn from the folk arts? How can we utilize to our benefit the micro and the macro-influences of climate, region, etc.? To what extent and how best can vegetation be used to absorb nuisances of dust, smoke, noise, etc.? The current rage of urban redevelopment advocates more and more open spaces, but at what costs and for what? Can new land utilization patterns be developed for residential areas? What's the relationship of cost to design? Can space-time standards be worked out for recreational areas? Etc., etc. These are examples of questions which must be answered in landscape architecture before sound designs can be evolved and before positive contributions can be made.

This is the challenge for landscape architecture education in transition. If we meet this challenge, then we need fear neither the future of our schools nor the future of our profession, nor need we write articles such as this in apologia and defense.

bob giltner

Student, 1952

According to inquiries conducted by this Landscape Architecture Department, the trend in the profession is toward large scale work. This includes work on National and State Park Boards and in offices of city planning. Residential work makes up a smaller and smaller percentage of the practice because it contributes the least in the way of financial gain. Could not some method be devised that would alleviate the average homeowner's desire for site planning and still allow the landscape architect to make a profit? By doing this we would have the satisfaction of working with the basic social unit, the family, and we would also be acquainting the public with the services offered by the landscape architect.

The field of Architecture has experienced a similar trend toward larger projects. The small home builder, who wanted to build for \$8000 to \$12,000 according to present prices was left to seek out a contractor who usually sold a traditional structure more suited to the homeowner's purse but perhaps not to his needs. Un-suitable housing of this type attested to the fact that the average wage earner was probably more in need of advice as to economical spatial relationships than were people or firms better financially established. As a result of some study on the matter, steps are now being taken to offer such a client a professional product at a nominal price. To minimize man hours on the job, sawmills have agreed to cut studding to a 7' 8" length common to buildings of this size and to square the pieces on both ends. Some window manufacturers are cutting the number of types of windows they produce from 300 to 20 standard, easily made, sizes. There is also a move on to reduce the size of studding from nominal 2 x 4 to a new 2 x 3. The architect will play his part in this scheme by adhering to simple, funct-

ional floor plans and by proposing pleasant and varied exteriors. In addition, architects and builders all over the country are attacking and seeking to abolish wasteful building codes and obsolete zoning regulations.

As yet, the advanced thinking of the architects on professional, economical, housing has not included the development of an attractive, equally economical, setting for these structures. Presumably this is the job of the landscape architect. We believe that we are well acquainted with the social and physical problems involved in planning a subdivision. By offering our services, by working in close association with engineer and architect not only in the development of the area as a whole but in the full exploitation of each individual lot, it would seem that a unified and highly satisfactory solution could be reached.

It is true that in the past, relations between architects and landscape architects have been strained. There are some indications, however, that the need for better site planning is being recognized. The ARCHITECTURAL FORUM recently conducted a competition for the design of a small home suitable for placement in a subdivision catering to people in the average income bracket. The jury included architects Whitney Smith of Pasadena, California, and O'Neill Ford of San Antonio, Texas. Their comments on the entries were as follows: Smith: "I felt very strongly the lack of emphasis on landscaping. In tract housing this can be almost the entire solution of the monotony problem. By landscaping I mean not only plants but also any three-dimensional space divisions on the entire lot."

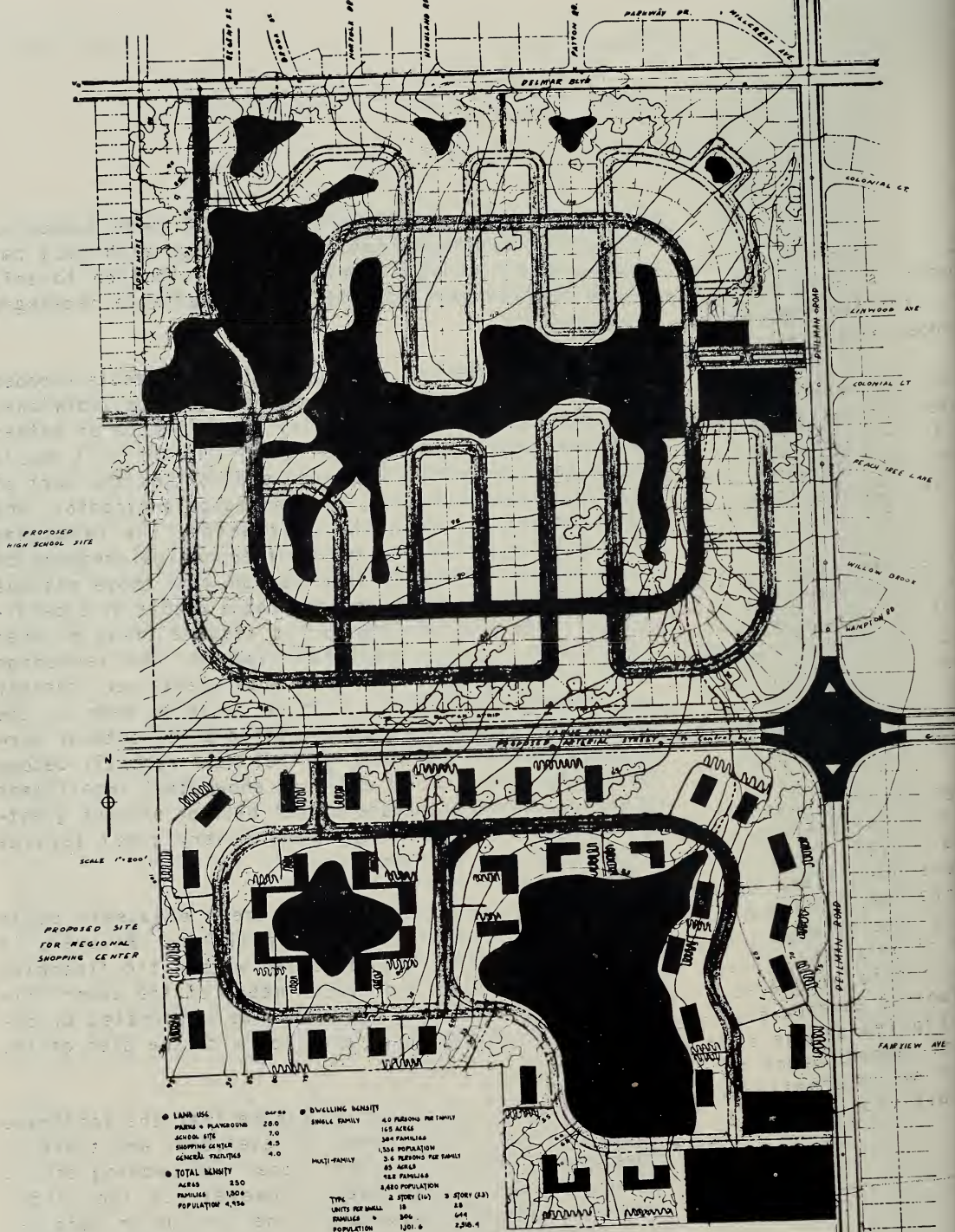
Ford: "In my opinion one single thing in the very nature of the program that cut short the chances for really significant ideas was the lack of any opportunity to use land as it should be used. There was little or no chance to make any contribution to the elimination of deadly rows of houses that are more deadly because of their 'all too obvious' effort to 'put on different ties.' We need imaginative planning and an understanding of decent and beautiful use of our

land." Perhaps then, on the basis of these comments, if it can be shown that the landscape architect can make a definite and beneficial contribution to this phase of planning, he will be accepted as a necessary collaborator.

Having gone this far, can we, as the architects propose to do, afford to offer our services to each individual lot owner so that he may enjoy the benefits of better outdoor planning for his home? To do this would require a very close cooperative effort on the part of the landscape architect, the landscape contractor, and the nurseryman. Thru the contractor, the landscape architect could become aware of economical methods of construction and could then design with those methods in mind. Of the hardy and desirable plants of a particular region, nurserymen could prepare lists of ones they carry and submit these lists to the landscape architect. He would then know what plants were cheaply and quickly available. Studies could be made on the use of the cheaper building materials for outdoor purposes. Climate and noise control have recently become very important. If it could be shown that intelligent planting served to reduce a fuel bill or brought greater outdoor comfort in any way, a very great service would have been performed.

There is the possibility that these proposals could result in a "rubber stamp" subdivision. However, if the design of each lot is varied within the financial limits to meet the individual needs of the owner this need not be. Monotony will also be eliminated by coordinating the design of each lot with the plan of the subdivision as a whole.

Perhaps it is idealistic to assume that the landscape architect could be afforded by everyone, and there is some question as to whether some, not knowing of his services, would want them. However, as the larger cities continue to expand and the premium on land becomes higher and higher, we may find ourselves playing a different role than we think.



tom wood

Student, 1952

"Does the type of 'case study' problem that we do in class give us enough experience of the kind we will need when working in an office?"

In an effort to be sure that the students become familiar with the cooperation that exists among the planning professions - planners, architects, engineers, and landscape architects - a semester-long collaborative problem is in progress in Junior Design. The class is designing a residential neighborhood on a 250 acre site theoretically located 10 miles west of St. Louis, Missouri.

The class is divided into two 'site planning offices'. One group is treating the site as being within city limits and subject to zoning and subdivision regulation; while the other group is approaching the problem without restrictions. It will be interesting to contrast the purely ideal community with one planned for the same site on a restricted, practical basis.

'Is the scope of this problem too broad for the junior level?' The students answered by digging into the research with determination and by turning in an analysis in the form of a preliminary sketch plan that indicated a good knowledge of the basic fundamentals of circulation and land use. The students are learning to work, discuss, argue, and make decisions as a team. This will help prepare them later on when they must work with architects, engineers, city officials, and other landscape architects. The problem includes detailed studies of lot layouts, playgrounds and schools, utilities and shopping centers and a 100-scale model.

The photograph to the left is one of the preliminary studies submitted.

walt keith

Instructor

University of Illinois

I have had the privilege of reading the alumni letters to the Landscape Architecture Club, and I should like to thank all who contributed. It is my hope that in subsequent issues of FORSITE we may be able to quote many of them, but for this issue I shall analyze their content as briefly as possible.

The overall trends and opportunities are as bright as ever. There is a major trend toward city and regional planning and toward large public and semi-public land planning projects. In residential work, the large estate-type development is confined to sections of the country where there is a concentration of wealth. In small residential properties, we find that nursery companies are taking over the bulk of the practice, offering the packaged product of design, construction, materials and maintenance.

If our field is being "exploited by nurserymen and building architects" it is because we have allowed them to do so. We have neglected the design of the small property. The Landscape Operations curricula here at the U of I recognizes the need for training landscape contractors who may do the bulk of small residential work. The design of the individual house lot is important, and there is a public need for competent, well-trained landscape contractors.

Out of your letters, I find a call for action; an outline for the needs of the profession. I shall break this down into a basic line of action:

DEFINITION--Our services must be defined. COMPETENCE--We must raise our standards of professional practice. PUBLICITY--We must tell people other than ourselves about ourselves, and about our services. REGISTRATION--

We must test our public acceptance by professional registration.

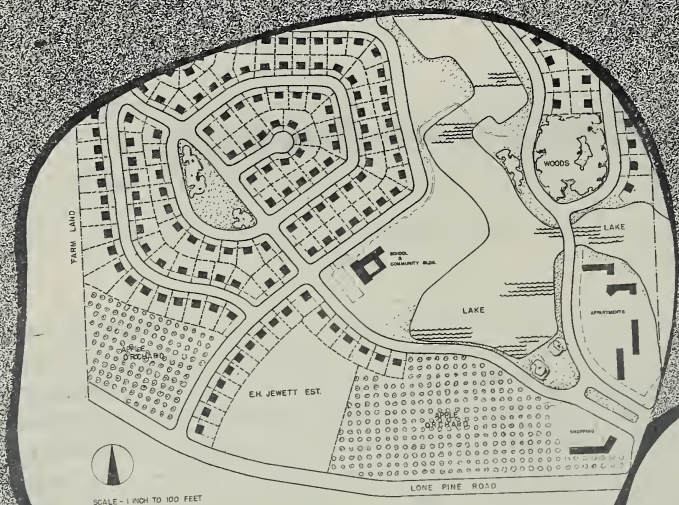
We are supposed to be trained in Civil Engineering, Architecture, Horticulture, Economics and Sociology. We sound like the master coordinator of the planning professions. To know and to practice each of the above professions takes a lifetime of occupation and study. Are we scattering our shots too thin? Are we "jacks of all trades, masters of none?" Where does collaboration begin? What is distinctive about our profession that should bring clients to our doors? Our scope, and our limitations, must be defined.

We can always improve our competence. We must attract good men into the profession, and we must raise our academic and professional standards.

Publicity is the lifeblood of our survival. It does little good to tell ourselves how good we are. Some call that "being smug;" others call it a cover-up for a feeling of insecurity. Stan White is investigating publicity for Landscape Architecture on a national scale, and he is getting some fine results. You will hear more about his effort. One letter to Stan from an educator of long experience stated: "I feel that professional courses at the various colleges have become tight compartments in themselves, not trying to educate any but their own individual students; this has led to 'isolationism' in its worst forms for us as a profession." With the support of the profession, the schools are in a fine position to place Landscape Architecture before the public.

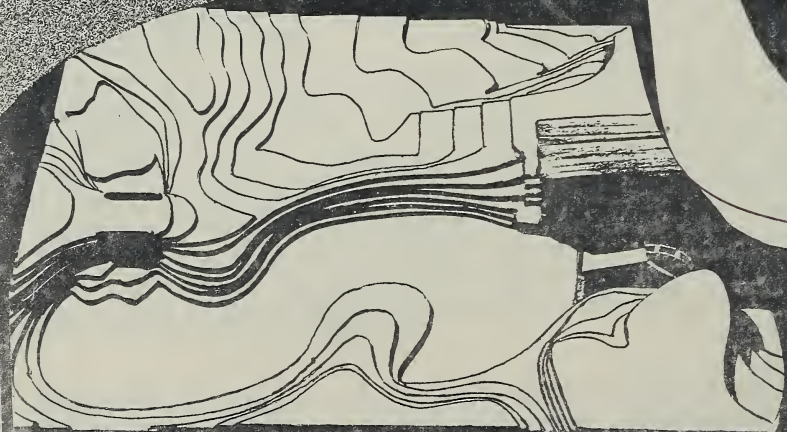
After defining our position, after raising our standards of competence, and after publicizing that fact: final test of public confidence in our services will come if we can attain professional registration.

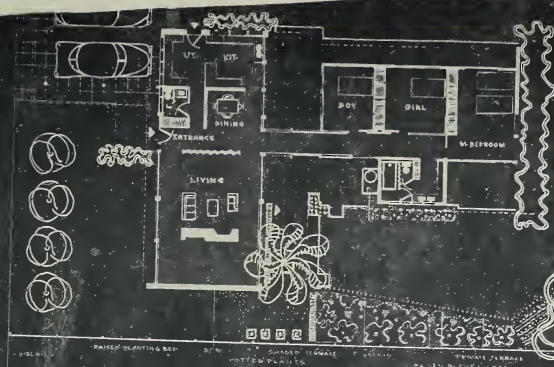
Your letters indicated the need for action. This publication is offering a medium for discussing that action. As Garrett Eckbo states in his book, LANDSCAPE FOR LIVING, "Let this begin the discussion; not end it."



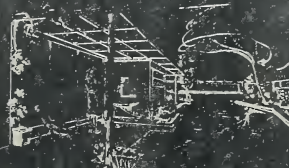
A SUBDIVISION STUDY
WEST BLOOMFIELD, MICH.

urrent design





SMALL HOME PLAN



THE FORGOTTEN CITIZEN
eldridge lovelace

FIELD ANALYZED FOR THE STUDENTS
eugene r. martini

THE GRADUATE MAY EXPECT
lawrence g. linnard

eldridge lovelace

*Member of Firm
Harland Bartholomew and Associates
St. Louis, Missouri*

The opportunity to contribute to the first issue of FORSITE is greatly appreciated as it gives me a chance to express an opinion on a matter that has been troubling me for some time.

The unique contribution of our western civilization is its basic belief in the supreme importance of the individual. We believe that social and political institutions are to serve the individual and not that the individual is born to serve the state. Our object is that there be a full and abundant life for each person.

In this connection we know that, in order for a person to live a full life (or a "well adjusted" life), it is necessary for him to:

- 1) Feel that his life is important, and
- 2) Have a sense of belonging, in his community and with his associates.

The lack of these beliefs, we know, contributes to mental disorders and insanity.

Prominent among the social and political institutions that serve the individual is the city. As the decades pass more and more of us spend our lives in a city. A city, first of all, is a group of people. Secondly, it is an arrangement of buildings, utilities and transportation channels that have been built in order that these people may carry on the economic, social, and political activities that are the particular tasks of that city. Of greatest importance is the basic assumption that the physical city is designed to serve, and be subservient to, the people. We are not engaged in building monuments to excite the fancies of archaeologists of future generations.

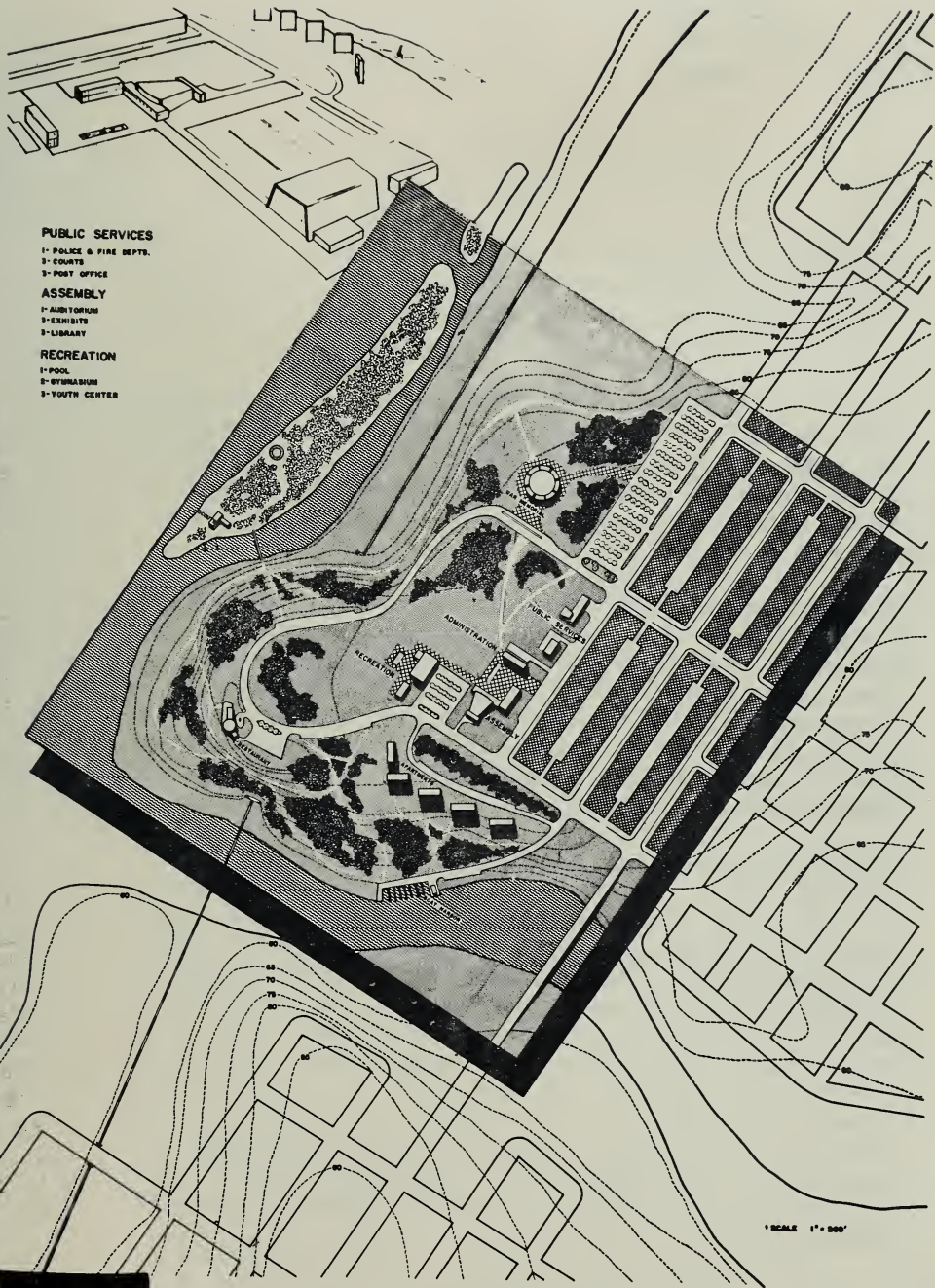
As we build cities, and when we plan cities, we are endeavoring to create those good living and working conditions requisite to the abundant matters affecting public health--sewers, water, light, air, and open schools, zoning, public buildings, etc. And, by and large, substantial accomplishment is being made along all these many phases of city development.

In this concentration upon physical improvements (and the many problems attendant upon their provision) are we forgetting the individual citizen and particularly his need for a sense of his own importance and for a sense of belonging?

This question was raised in a slightly different manner in a recent report of the Committee on the Hygiene of Housing of the American Public Health Association. This report indicated that, while our housing was being constantly improved in its sanitation, light, air, ventilation, etc., the size and number of rooms was being reduced to a point where it was becoming impossible to carry on a wholesome family life. This lack of space causes neuroses and character maladjustments far more dangerous and expensive to the community than the communicable diseases we had when there were larger houses with poorer sanitation.

As another example, take the modern superhighway. It is efficient in moving traffic, of course, but is it not far out of scale with the individual? Look at recent housing developments in New York City or at the plans for redevelopment of the south side of Chicago with multi-story buildings more than 1,000 feet long. These seem to emphasize, by their scale, the insignificance, the helplessness, the uselessness of the individual. Look, too, at the mass-built subdivisions of individual homes in the environs of our cities with the houses all almost identical. (In these areas you occasionally find an individual front door painted bright red so that its owner can find his way home.)

"Modern" architecture must shouldersome of the burden here also with its design so "functional" that you cannot distinguish a school from an industrial plant--or,



A CIVIC CENTER

sometimes, a church from a store, (if it were not for the invention of neon.) Only a few architects, such as Frank Lloyd Wright, seem to have put into practice what they must know--that man is not a mere mechanism.

Another part of the blame must fall on the city planners with zoning rules that are too stereotyped, with emphasis on large scale housing, mass rebuilding, and on the large and dramatic projects that make the headlines rather than on the small projects to improve the neighborhoods.

The end result of all this may be cities that are unexcelled in health and safety, that have light, air, and open space, that have free-flowing traffic throughout, no slums, and stable property values--but that produce psychological maladjustments and neuroses, fill mental hospitals to overflowing, and finally produce that disintegration and submersion of the individual that is called "regimentation", "fascism", or "communism".

Let us reappraise what we are doing in city planning, in housing, and in architecture. Let us bring cities more in scale with the individual. Let's have more small scale housing and small redevelopment projects, more individuality and more experiments. Perhaps we should abandon or modify some of our "rules" and "standards", particularly those originating in Washington. Perhaps we could rehabilitate more of our older areas and create more neighborhoods such as Georgetown, that look so poor on plan and that are so delightful to live in. If we could do some of these things, and have a more human and sympathetic architecture, we might build cities that would truly serve the individual in his search for the abundant life.

FIELD ANALYZED FOR THE STUDENTS

An excerpt from a letter written by Eugene R. Martini to the students. Mr. Martini is a Landscape Architect and planning consultant in Atlanta, Georgia.

TRENDS

It is difficult for a man who is actually in practice to analyze objectively the trends in the field of professional activity. The southeastern area in which we operate, has needed and still needs, a good deal of educational work. We have had little practice in domestic fields, such as small estate planning or garden design, mainly because we have not pushed it. It is difficult to make a profit on this work, especially in a large office. A good salesman could develop much more of this sort of work than is now done. Our trend has been toward a larger, more inclusive office, taking full responsibility for all site improvements and farming out detailed engineering work as necessary. We find that it is very worthwhile to take the responsibility for, and offer a more complete package to a sponsor-developer or to a governmental agency.

Site planning of housing projects has represented the largest part of our work, however, we recognize that we can get far more into city and county planning work. Professional work in connection with parks and recreational areas has not been great, but it can be developed.

EDUCATION

It would be my hope that a freshman entering school to major in Landscape Architecture, could have two solid years of liberal arts education before going into professional work. I recognize that this would call for a five or six year program, but ultimately, it would be to his advantage as a breadth of background is one of the most important things in the profession. Too strong specialization should be avoided as it limits one's possibilities in actual practice. By the end of the third or fourth year, a student could determine in what

line lies his particular interest and could specialize after that. A student should recognize that salesmanship is one of the most important things he has to fall back on when he leaves the school and enters into work, whether it be with a governmental agency, an educational institution, or his own. I am referring to the highest type of salesmanship. Such salesmanship is dependent upon the ability to write well, and the ability to speak well. Purely social attributes, although desirable are not essential.

I cannot emphasize too strongly the necessity of all students training themselves to be good draftsmen. The quality of the lettering and drafting and sketching evidenced by graduates of some of the accredited schools has been a disappointment to me.

EMPLOYMENT

Because of the wideness of opportunity and the fairly well-paying positions which are open, the landscape graduate should probably consider working in any one of a number of federal agencies. Such a position should be considered only as a temporary situation. Before the graduate settles down in any one location, he should take the opportunity of traveling whenever he can. He should be careful not to get into an office that is limited in the scope of its work.

Lawrence G. Linnard

*President, American Society
of Landscape Architects*

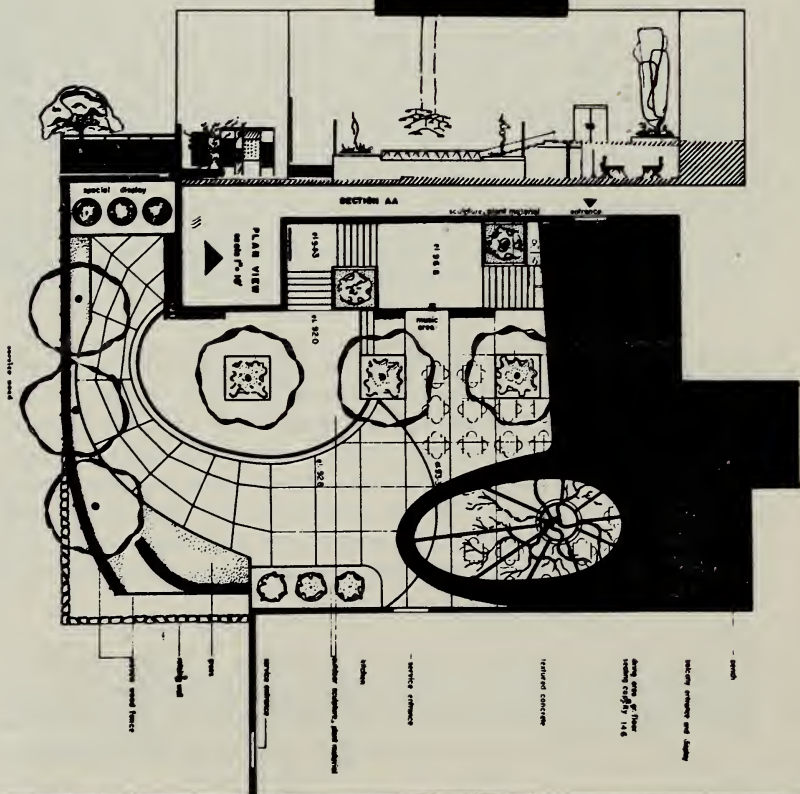
It is a privilege to have the opportunity of making a few observations relative to the profession of Landscape Architecture and I would like to preface my remarks by stating that after approximately twenty-five years I would again choose to enter the profession if I were a student now.

The compensations for landscape architectural services are complex and include, in addition to your salary check, some of the richness of life, while associating with interesting people who are doing creative work. They may be architects, engineers or clients. You have the challenge of meeting with boards of directors, hard headed business men, potential clients requesting unusual services, but generally you will be dealing with people who are the cream of the crop.

The professional work involved is usually not routine and to a reasonable extent you may determine your own hours of work, thus providing considerable independence and freedom.

It has been my good fortune to find that while serving nearly ten years of apprenticeship in private offices in Detroit, Indianapolis and New York, in the federal government in Washington, D.C., and state government in Ohio, all provided conditions that were of continuous interest and fun. Private practice for the subsequent seventeen years has been exacting and demanding, but has been even more interesting and has provided more fun and satisfaction.

Students are interested in knowing if the field is crowded and I would state that for those who are well prepared and willing to work, the field is not crowded. Your best efforts can make your services indispensable



and your rewards will be many. However, for those who just manage to get by with minimum effort and accomplishment at all times, the field will be, or will seem to be crowded since mediocre talent is always available.

It would seem appropriate that any message to be included in a publication edited by students should contain items of interest and possibly of guidance to those persons who are or recently were students. Therefore, while I am fully aware of repeating some of the same statements that I have previously made, verbally or in writing, the firm conviction remains that students would greatly benefit if, in addition to the more important subjects required in the curriculum of Landscape Architecture, they would increase their knowledge or ability relative to the following:

A. BUSINESS - Acquire all possible knowledge of business as it applies to the field of landscape architecture. Most landscape architectural students suffer through lack of business ability and many seem to not care, while they ooze with aesthetic interests until too late-when they finally discover that knowledge of business is also important to survival and especially to progress. Architects usually get all prime contracts now because they have proven their ability to prepare and supervise execution of contract documents for both governmental and private work. They get the government contracts which include landscape and site development work and then hire landscape architects to do that portion of the work and pay 'partially'. Why? Because the landscape architect has insufficient business knowledge and ability. He or she should start acquiring all possible knowledge of business while in school.

B. PUBLIC SPEAKING - Most of us have little or no ability in this important phase, and suffer much more than we realize for many years, and perhaps for our entire lifetime. Develop the habit of getting on your feet and speaking while in school and the ability thus acquired will serve you well always and

add to your power to participate in practically all ways, and it will add greatly to the richness and enjoyment of your life.

C. GRAPHIC ILLUSTRATION - Greatly increase your ability to graphically illustrate proposed plans. Be able to create perspectives from thumbnail sketches to rather complicated birds eye views of extensive developments. It will pay to develop this ability. Offices will sometimes refuse to employ landscape architects who do not have such ability, and at the same time hire others who can illustrate graphically. Therefore it is important in obtaining employment and in supplying a more complete service of all around ability afterwards. Anyone who can do perspectives showing good landscape treatment or development is and will be in demand.

It may be helpful if you would consider, analyze and remember the following:

1. Be aware of the fact that many graduates expect to receive more salary immediately following graduation than is justified by their lack of ability, judgment and experience.

2. That they fail to recognize the value over the long pull of an apprenticeship period, without which many have paid dearly later. An apprenticeship may not be absolutely necessary but it is a wise investment and builds a solid foundation for future success. We have had the experience in recent years of meeting too many graduates who seem unwilling to serve an apprenticeship. Girls might well learn, and be willing to do general office work as a part of their professional services, and they may thus be more readily assured of employment in a private landscape architectural office.

3. That it costs an employer in the private practice of landscape architecture from two to three thousand dollars to hire a new, inexperienced landscape architect and spend the time necessary to

train him or make him familiar and efficient with private office procedure,--and graduation doesn't mean experience.

4. That you are entitled to full compensation when you provide full service. Too high a salary for too little contribution hurts you later.

5. That it is more desirable for a private office to pay a high salary for a capable landscape architect than to pay a lesser salary to a partially competent person plus paying for his mistakes and other results of his inability.

6. That all who are willing to work only a 40-hour week regardless of circumstances - had better join a union and get into some other business and forget about the profession of landscape architecture.

7. That you should be prepared to produce results with some of the pioneer spirit if you really want to, and expect to make real progress.

8. That there is plenty of opportunity for the graduate who is competent and willing to really work.

9. That if you contemplate joining a government agency, you might better determine if it is because you are lazy or that you want to escape the exacting requirements of private practice or that you feel you would receive greater security through 'socialism' or that you feel you would be rendering a greater service to humanity. Some private offices hesitate to employ persons who have been working in government capacity. Beware of your situation and don't stay in a groove. Determine the desired course and stick to it. Check up after a year, after three, five, or ten years, and revise your program as required to keep going in the right direction to make real progress. Government experience can be helpful, but don't get so accustomed to the groove that you become too weak to lift yourself

up into a position where you assume more obligations and more responsibility. You might want to remember that you get paid less for taking orders and not thinking, and that you get paid more for thinking and giving orders.

10. That there is an important difference between a clear thinker and a sitter who just warms a stool but hatches nothing worth while.

It would appear that the number of active practitioners is decreasing due to several causes, including general economic conditions and lack of willingness to really work. Most successful enterprises were not built nor started on a 40-hour week basis, and yours probably will not be, either. Time is important and one of your most valuable possessions--make the most of it. ~~When~~ you decide to take it easy, the steps you intended to climb are going down, not up.

Notice by careful observation those things which need to be done and be willing to do them without actually being told by your employer or client. Develop the ability to carry a heavy load and the light loads will seem lighter. The lazy man will say that he is too busy to assume an additional obligation while the competent, busy man will take the added responsibilities and execute them. The capable and willing young landscape architect creates satisfactory conditions until he becomes a part of the firm or is ready to start his own office.

Collaboration among architects, engineers and landscape architects on large scale projects provides opportunities for the landscape architect who has a thorough understanding of the principles of Site Planning, which is fundamental in preparation of any comprehensive landscape development.

To those of you who may have thought that the work of a landscape architect is limited to horticulture and planting, may I state that in my opinion plant materials, except when used as an element of basic design, are to the landscape architect what wallpaper and paint

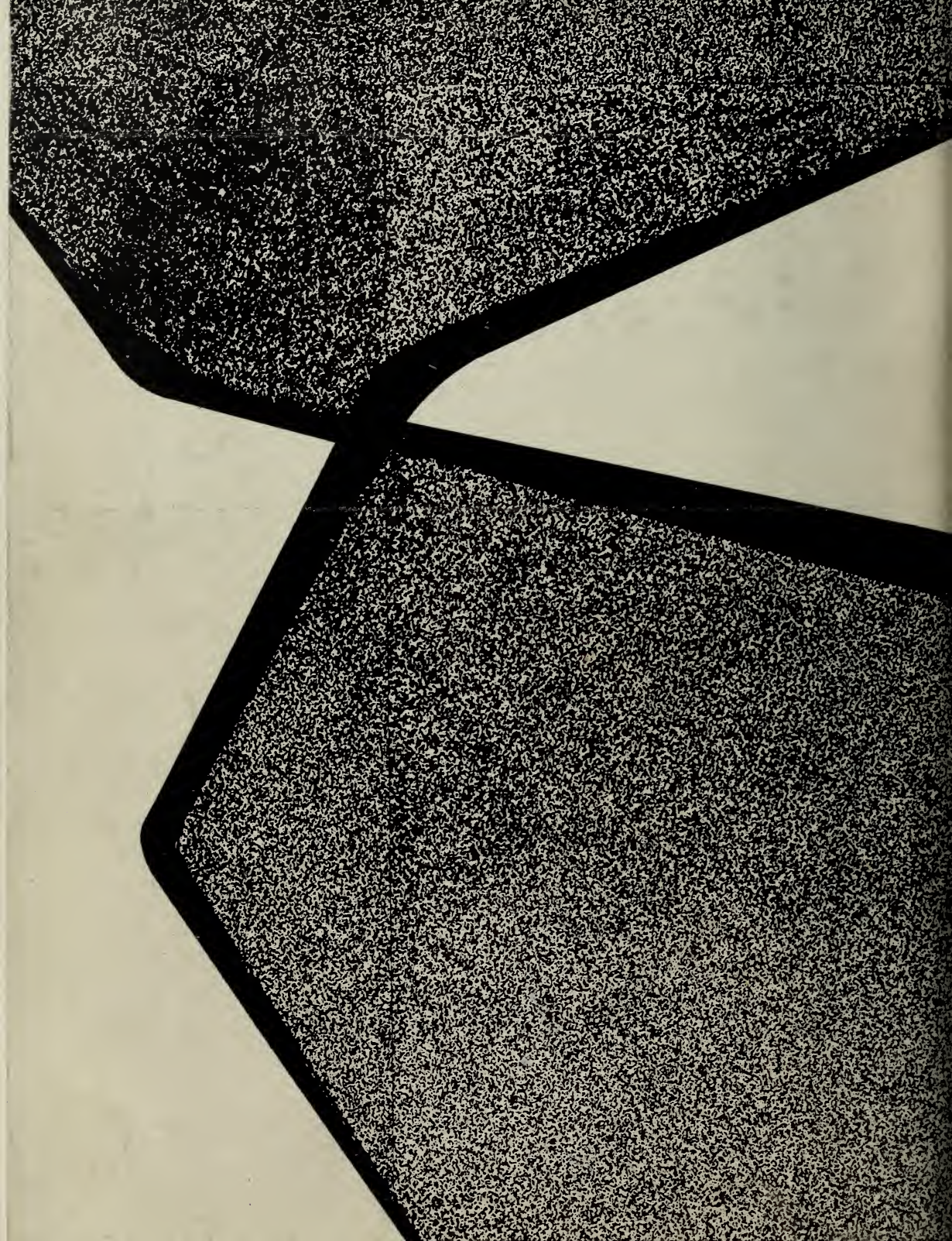
are to the architect--a means of applying the finish to the job whereas the Site Planning which includes the locations of buildings, their orientation, singly or in groups, space relationship, efficient arrangement for economic functioning of same, the location and alignment of roads, design and location of parking areas, the molding of ground in grading and drainage problems, and numerous other considerations relative to physical features outside of the actual buildings are basically important to the landscape architect or site planner. Therefore to become a landscape architect it is necessary to develop your knowledge and your ability to the greatest extent possible.

The professional opportunities and amount of work that a landscape architect may be able to do in any community or territory is dependent on several factors, among which the following are very important:

A. The extent to which his professional ability is known in the area.

B. His ability to produce not just acceptable or satisfactory results, but work that exceeds the minimum requirements so far that the architects, engineers and clients with whom he cooperates are pleased to tell their friends and acquaintances to contact him for any or all phases of planning work within his profession.

School training gives you background and appreciation. Success in the business world depends on what is often referred to as KNOW HOW, and is generally based on knowledge, ability and experience. You gain success by ambition to push you forward, but you'll need intelligence to guide you. With both prerequisites you can have SUCCESS and FUN -- fun for a lifetime!



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1952

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marvin wehler student work
ed hopkins layout
ralph synnestvedt business
edward swanson distribution
bob miller cover page
walt keith faculty advisor
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PROFESSION and EDUCATION

THE LANDSCAPE PROFESSION TODAY
garrett eckbo

STRICTLY PERSONAL OBSERVATIONS
edward schumacher

RYERSON TRAVELING FELLOWSHIP
edward swanson

NURSERY SALES AREA — STUDENT PROBLEM
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PUBLIC RELATIONS

EDITORIAL
nancy seith

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THE CASE FOR LANDSCAPE ARCHITECTURE
stanley white

garrett eckbo

Eckbo, Royston and Williams
Landscape Architects and Planning Consultants
Los Angeles and San Francisco

Our profession is as old historically as the interest of people in improving the quality of their outdoor surroundings. It took on an official or organized character in these United States about 100 years ago with the development of Central Park in New York City under the active and intelligent direction of the elder Olmsted. The park movement and the landscape profession began and grew together in our country, and this is highly significant. The organized development of park spaces for the general public through official governmental procedures was a new and pregnant kind of activity in the world. Always before the people had been dependent for recreation space upon the whimsy or benevolence of aristocrats and landowners.

Today the development of park and recreation space is the only field of design that remains virtually untouched by 20th century thinking. The design of passive park areas still follows mechanically the informal meadow formulations of the elder Olmsted, which in their turn were based on the return to nature theories of the 18th century English romantics. The design of active playground and playfield areas is largely dominated by recreation experts who are not designers concerned with visual results, however useful they may be socially. Their approach is generally limited to a mechanical functionalism without regard to the effective *function-alism* of visual results analyzed by Norman Newton. Occasionally one finds a recreation building or piece of equipment which reflects contemporary design thinking, but these are few and far between.

The limited and apathetic approach to park design includes the design of all sorts of public open spaces, large and small. The other half of landscape practice, private gardens and estates, has reflected the impact of

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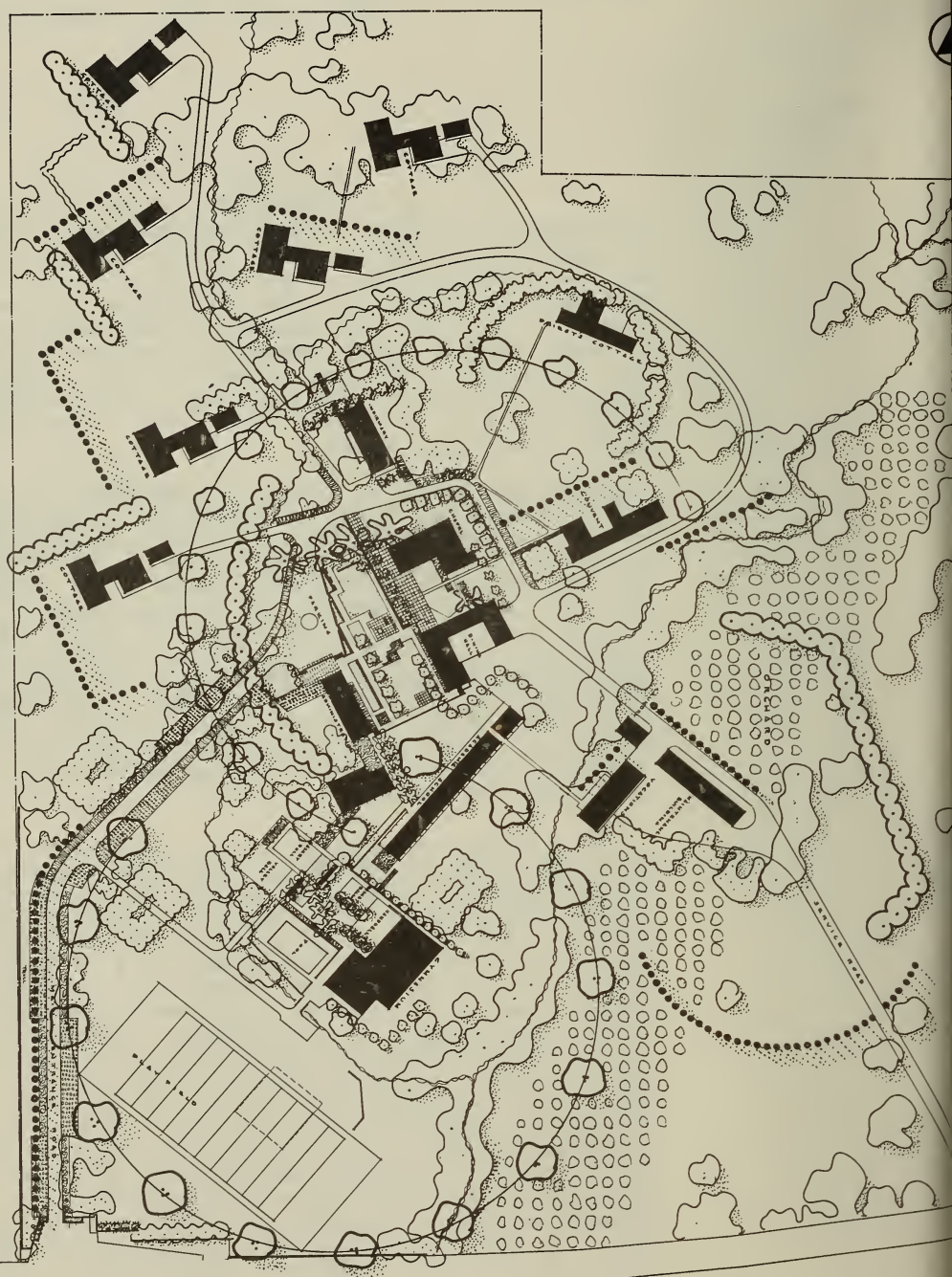
contemporary thought in the allied arts in certain limited areas of the country. These reflections have been well publicized. Their principal value to the profession at large and to the people whom it serves, is as a kind of laboratory suggesting the immense possibilities inherent in arrangements of outdoor spaces and materials when they are attacked with a fresh and imaginative approach. The beginning of this approach is escape from the sterilizing limitations of the old safe formal vs. informal dogma.

Landscape architects are primarily designers and supervisors of physical outdoor development. They are often forced to be administrators, promoters, business people, contact men, and various other things as well. But if they are conscious of the potential of their profession they will struggle to prevent the monopolization of their time by these secondary activities. They will struggle to maintain direct and active control of the design and installation of their jobs on the board and in the field. They will struggle further for a constant development in design concept and technical implementation. The designer who can return to last year's job and feel satisfied with it is a failure in his or her responsibility to cultural development.

Art is a quality of process rather than a kind of product. The potential of art is the production of a constantly expanding richness of experience and understanding of the world for those who are in contact with its results. This potential can only be achieved by designers who are conscious of being part of a world of continuous process and change; who are able to see the physical reality of elements in the world about them unclouded by sentiment or preconception; who are able to project and visualize the magnificent variety and richness inherent in organized three-dimensional relationships of the atmosphere we live in with the great range of physical materials with which we can work. This inherent potential will not be found through a search for pictures, beautification or abstraction, or through concentration on practicality or sentimentalism, but only through concentration on the real facts of space, materials, and people and an understanding of the truly dignified and creative reciprocal relation between man and nature.

ARCHBISHOP HANNA
SCHOOL FOR BOYS
ACTUAL LOCATION

ECKBO, ROYSTON & WILLIAMS



edward schumacher

Student, 1952

So I'm a college graduate! Truly a most exhilarating thought. As it is also spring, this is an ideal time of the year to sit back and take stock of one's self. It is a time to look ahead, to evaluate our abilities, to revise old plans, and make new plans.

To me, this spring is especially significant in that I will graduate in June, 1952, with a degree in Landscape Architecture and subsequently be engaged in putting to actual practice the knowledge I've gained while attending college. In short, the pay-off on four years of hard study is about to be realized.

That thought brings me up rather abruptly. Just how well prepared am I to assist in an office, to work with *real* problems, *real* costs, *real* construction, and *real* people? Have my four years of college work adequately prepared me for this task? Can I truthfully say that I have complete confidence in my abilities? And furthermore, how far do my abilities extend?

I might easily answer this by saying that I believe I'm generally as well-prepared as the others who have gone before me thru the landscape curriculum. In general, I have taken the same courses, done the same type of work, received passing grades the same as they. Most of them have gone out and established themselves in the field, so why shouldn't I be able to do likewise?

Obviously this type of reasoning will not arrive at any concrete conclusions. It only results in a false sense of confidence. I am primarily interested in evaluating my personal capabilities and my personal thoughts on whether or not I feel adequately prepared.

One thought concerns the various problems we undertake in the drafting rooms. How closely does our procedure in receiving and solving a problem approximate professional office procedure? Theoretically we do follow general office practices as far as we go, but, are we working on a practical, down-to-earth base, as we will be required to do in practice, or do we too often work on only a superficial design and presentational effect, ignoring the very real factors of cost, construction, and detail? Too often by the use of fancy lines and decorative symbols, we "solve" the problems of materials, specifications, and construction. Cost is usually a very elusive factor not much taken into consideration. As it is quite obvious that in practice these items are a very real part of everyday office procedure, shouldn't we give a proportionate consideration to them here in school?

Admittedly our work here has certain limitations. We operate primarily on a theoretical basis. Our mechanical skills are sharpened and perfected, we learn the principles of good design, and we learn correct methods of approach to various problems, but is this sufficient? Shouldn't we carry more of our problems thru on a more complete, a more realistic basis? Set some of the problems up to operate exactly as an office would handle them, and follow all the operations thru to the end. We would still achieve good presentation and design quality and we would also get a good taste of realistic office operations.

I realize that academic training is not a substitute for experience, and that far from everything can be learned in school. I don't believe that students generally come out of college with the belief that they are immediately going to set the world on fire with their newly-gained knowledge, and I don't believe that the employer has any such expectations either. As Thomas Carlyle, the great English political and social writer of the 19th century says in his *Past and Present* - "Properly thou hast no other knowledge but what thou hast got by working: the rest is yet all a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds,

in endless logic-vortices, till we try it and fix it." So, most likely we will all "float in the clouds" for awhile following graduation.

However, though I am aware of the apparent limits of our academic preparation, and I know that practical experience will be the *real* teacher, I am still bothered by doubts and perplexities.

Where do I get the answers, the real confidence, that will dispell these doubts? I can wait until I've actually had experience in the field. I can get some answers from the faculty here at school, but I believe the real answers should come from you who are already out in the field: primarily the alums of the landscape department here at Illinois who have possibly had these same feelings as a graduating senior. Secondly, views and opinions of the employers; you men who are in the best position to evaluate the results of our academic training. I believe both the students and the faculty would welcome any open and sincere evaluation of the validity and the extent of thoroughness of our training here in school. You are the men who *have* the answers: we students *need* the answers.

Let us have an exchange of thoughts on this problem. That, after all, is the primary function of "FORSITE"--to act as the medium for just such an exchange of thoughts. So, let us hear from you. It will help considerably in dispelling many of these frustrating thoughts we may have as a graduating senior.

edward swanson

Student, 1952

In 1926 Mr. Edward L. Ryerson endowed fellowships in Architecture and Landscape Architecture to be administered by the foundation for Architecture and Landscape Architecture of Lake Forest, Illinois. The colleges and universities whose students were eligible for the award were: University of Cincinnati, Iowa State College, and the University of Illinois. In the fifteen years that the awards were given, ten architects and five landscape architects were from the University of Illinois.

In 1950, nine years after the last award was made, Mr. Edward L. Ryerson II transferred the endowment funds to the University of Illinois for the continuation of the fellowships. The purpose of the fellowships is to promote excellence in Architecture and Landscape Architecture through travel and study.

Briefly the regulations governing the fellowship in Landscape Architecture are: the fellowship is awarded annually either to a Bachelor in Landscape Architecture or to a Master in either Landscape Architecture or City Planning who has received his degree during the academic year in which the award is made. Nominations for the fellowship and an alternate are made by a committee of the faculty of the department.

The fellowship winners are required to travel together for at least three months of the required six or more months, since the fellowships were endowed to promote understanding and collaboration between Architecture and Landscape Architecture through joint travel and study.

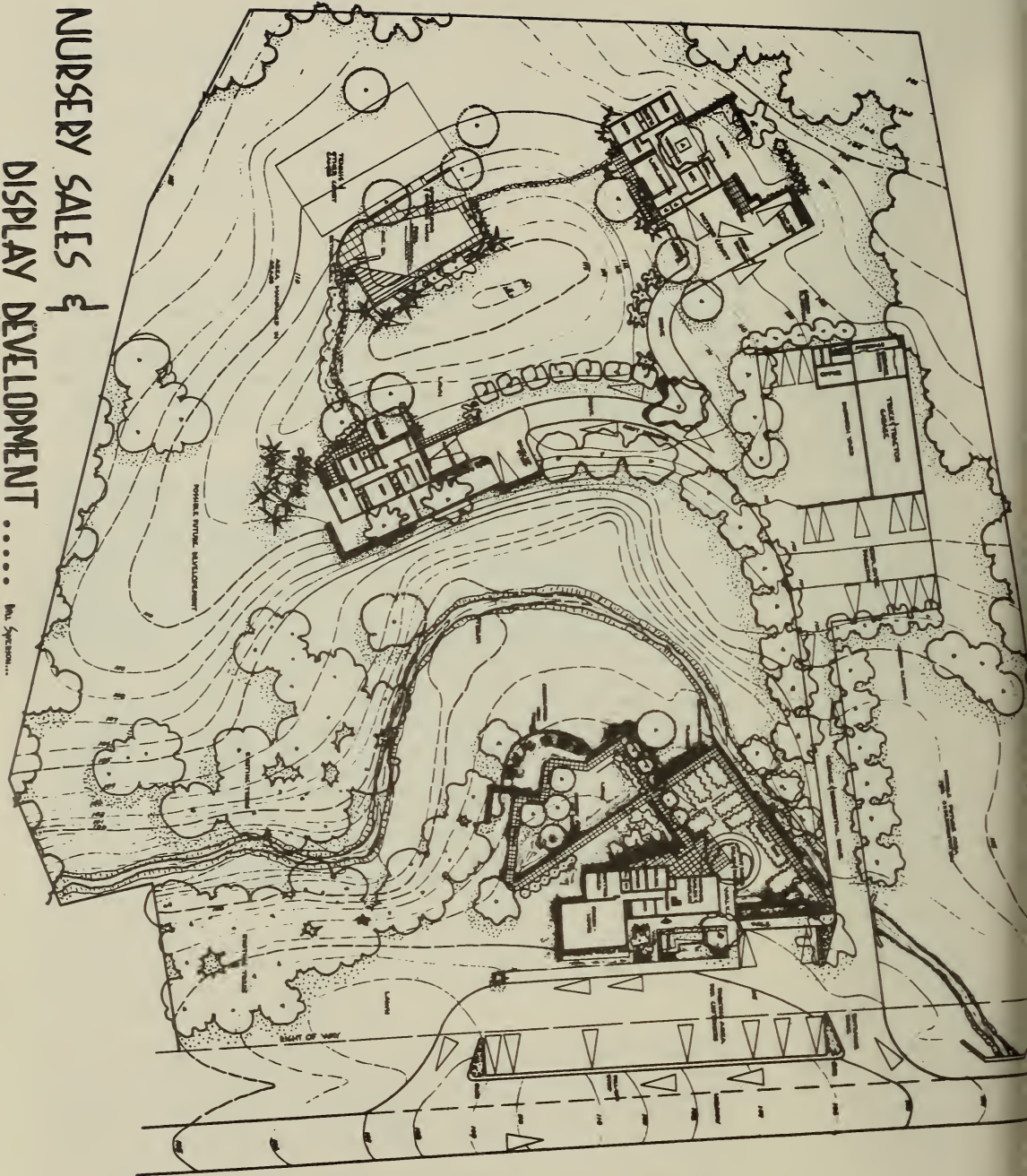
The winners of the 1951 Fellowships were Architect Raymond C. Ovreset and Landscape Architect Charles W. Harris. They left the United States in early August and when they arrived in Europe they purchased a car in

which they traveled together in England, Sweden, the Netherlands, Denmark, West Germany, and France. They then sold their car and Mr. Harris purchased a motorcycle and started to Switzerland (Mr. Harris had never ridden on a motorcycle prior to his purchase!). From there he visited Italy and North Africa before he returned to France where he rejoined Mr. Ovreset for the trip home.

One of the requirements of the Fellows is a monthly report plus a complete duplicate report after their return. Possessing an excellent eye for both design and composition, Mr. Harris used his 35 MM camera to record very successfully his entire trip. Forwarding his films to the U.S. for processing as they were taken, he had almost his entire trip slides to show the students of the Landscape department when he visited the campus in February. Everyone who attended Mr. Harris' slide lecture came away impressed with three things. First, an amateur photographer who has training in design is able to compose his photographs better than the average lensman. Secondly, if traveling in a strange country visit not only the places of renown but also the out of the way places where you can receive an understanding of a country and its people firsthand. Thirdly Mr. Harris is fully qualified to give slide lectures on his trip, for the combination of dialogue and pictures was on a par with most professional speakers!

NURSERY SALES & DISPLAY DEVELOPMENT

SCALE: 1"=40'



marvin e. wehler

Student, 1952

Department stores do it, clothing stores do it, florist shops do it. Then why shouldn't nurserymen display their products in a practical, attractive, and saleable manner? This is not to say that some nurseries have not done so, but we do say that it is time many more nurseries realize that through better presentation of saleable material, the public will realize the value of landscape products and become more frequent customers.

This year the junior design class was presented with the problem of designing a Nursery Sales Area. I would like to present here a few of the guiding principles which we have found basic to the project.

The purpose of a Nursery Sales Area is to provide the nurseryman with an attractive place to market his products. The ideal establishment would be one which sold everything a customer could ask for in the line of landscape material. This would include a professional plan service, plant materials, landscape construction materials, garden plants, garden tools, and miscellaneous garden decorations. From this idea we recede according to the limitations of a particular nursery.

In planning such an establishment we must consider the four types of customers usually encountered: 1) people who want a complete landscape service, 2) people who want to buy ready-to-go stock, 3) people who want garden supplies, 4) people who just want to look around, but are potential customers.

The sales building is undoubtedly the dominant structure of the Nursery Sales Area and therefore should receive careful consideration in its use, design, and location. We have found that such a building should contain: the administration offices, drafting space if a design service is offered, a display area, storage space, a packing and shipping area, and the general utilities spaces.

The indoor display area is usually used to present the sundry and related products such as seeds, bulbs, garden tools, lawn furniture, etcetera. The location of this area is vital, for customers should pass through it when moving from one area to another. Very often they become interested in some article of which they would otherwise have not thought. The storage space generally is for items sold in the sales building, and may be in conjunction with the packing and shipping area. This latter area should be in a location which is easily accessible from the lath-house and by vehicles for delivery.

The location of the building itself is a relevant thing; consequently it is difficult to set any definite rules for its location. Topography is one of the most limiting factors in this situation. We have found that it is a matter of varied opinion as to whether the building should be located close to the highway, or set back and fronted with a grassed area or low planting.

The outdoor display will undoubtedly be the greatest encouragement to customers to purchase. This area can be separated into two distinct sections. One may be a lath-house arrangement with ready-to-go materials presented in segregated blocks and on display benches. Customers may look over the plant materials, choose plants they like, and either take them or have them delivered.

The other section may consist of model plantings showing exactly how specific problems may be handled; such as group plantings, foundation plantings, and special gardens. Examples of walls, terraces, screen fences, etcetera may also be illustrated. These plantings may be set up with balled and burlaped material set in peatmoss beds to keep the material looking nice, yet reduce maintenance and facilitate changing of the plantings. Two changes per year are recommended in order to retain the maximum interest and to exhibit material in its most attractive season.

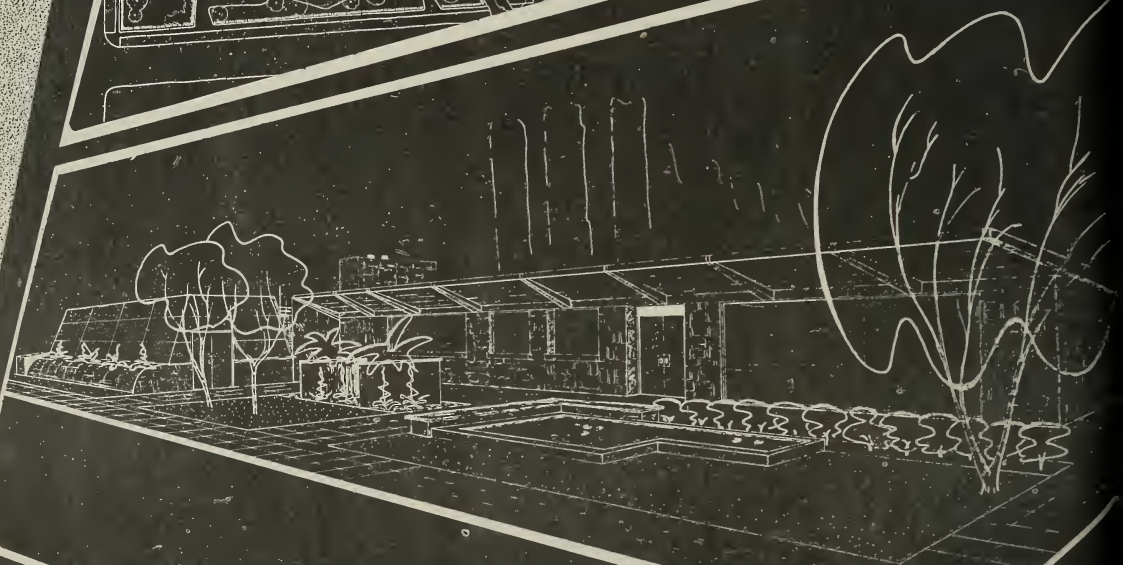
One of the more difficult problems of a Nursery Sales Area is that of parking. This is mostly due to the great amount of space required and the circulation patterns necessary. We have found that the most desirable location of the parking is on the side or to the rear of the sales building. There is a psychological

objection to looking through a sea of autos to a building unless there is a downward change in grade, in which case you look over the tops of the cars. Another case where parking in front of the sales building seems to be acceptable is when the building is located very close to the highway or street and the cars pull directly into parking slots. This is only feasible in locations where there is very little traffic and the danger of backing out of a space near the street is negligible.

The amount of parking to be provided is dependent upon the expected volume of business. We have concluded, though, that provisions for thirty cars is sufficient for the average business. It is always advisable to provide additional space for overflow parking on extremely busy days.

Circulation is a very important item in the design, for we want to make the customer's shopping easy, safe, and fast. Vehicular circulation involves the major problem of getting the automobiles off the highway into the parking area safely and conveniently. If the highway or street on which the nursery is located has heavy traffic, a deceleration lane may be desirable in order to protect cars which want to enter the parking area. Circulation within the parking area is preferably in a U shape with access near the lath-house and packing department. Ideally, pedestrian circulation at no time should pass vehicular traffic. Customers move from their cars to the sales building or lath-house, and from there be led by a series of walks, baffles, screens, and attractions through the scheme and back to the parking area.

These have been some of the basic considerations in the design of a Nursery Sales Area. But there is one overall theory which I would like to present here, and that is the space-time relationship as explained by Mr. Sasaki. He says that the relation between the object, the Nursery Sales Area, and the observer, someone passing in an automobile, is not a point observation but a distance observation. Therefore, the whole complex of a Nursery Sales Area should be on a linear scheme rather than on a point scheme. Visually such a treatment will recognize the time element. Whatever plan is evolved, it should be compact, convenient, and efficient.



PERSPECTIVE - SALES BUILDING



harland bartholomew

*Non-resident professor of city planning
University of Illinois*

The comparatively new profession of city planning is growing with considerable rapidity. It is now recognized as an important function of public administration in cities, towns, villages and counties or areas wherein urbanization takes place.

Planners are employed also in certain branches of state and federal governments as well as in certain types of private industry and in professional offices. The discussion below is directed exclusively toward the predominant field of planning practice in cities.

Civil Service Commissions have taken cognizance of the need for trained personnel and have classified numerous positions, such as Planning Director, City Planner I, City Planner II, City Planner III, Planning Analyst, Planning Aid, Planning Designer. Civil Service requirements for qualification for appointment to the more important positions usually include a degree in city planning from accredited institutions of higher learning, plus from two to five years experience in a planning office. The staffs of planning agencies sometimes include persons with highly specialized training and classified in the Civil Service as civil engineer, architect, landscape architect, economist or sociologist.

City Planning is essentially a coordination of functional municipal activities. It is a new field of professional endeavor which embraces many long established fields as distinguished from an entirely new specialization in a particular branch of science, as in chemistry (i.e., microbiology) or civil engineering (i.e., hydraulics). Applied city planning is a synthesis of the professional skill of the design professions engaged in building and construction, and, also, of the economist, the sociologist and others who can contribute information of value in determining the purpose, the need, and the value of such facilities to the population which may be expected to use them.

Education for the professional practice of city planning requires certain basic courses in civil engineering (streets, sewers, water supply, railroads), in landscape architecture (site planning, site engineering, park design), and in architecture (history of architecture and of art, design, housing). In addition to this, the candidate for a degree in city planning should have courses in municipal government, in municipal law, in urban sociology, in land economics, and particularly in several specialized courses in land use, zoning, and in city planning design.

Since city planning overlaps numerous professional fields and necessarily impinges upon many phases of urban life and activities, there is need also for broad educational training in the humanities. There is need for an understanding of the history of different civilizations, the structures which they built, the form and character of their cities, and the extent to which these cities contributed to, or were contrary to, the welfare of the population.

Thus it appears that a well-rounded education for a successful practice and career in this new profession will require something more than the customary four years of undergraduate work. Some early city planning courses were established at the graduate level, with Master's degrees the prevailing custom. In most cases, these graduate courses have been established in conjunction with and as part of schools specializing in architecture, in landscape architecture, or, in one instance in sociology. Civil engineering schools have been notably reluctant in offering well-rounded courses in city planning.

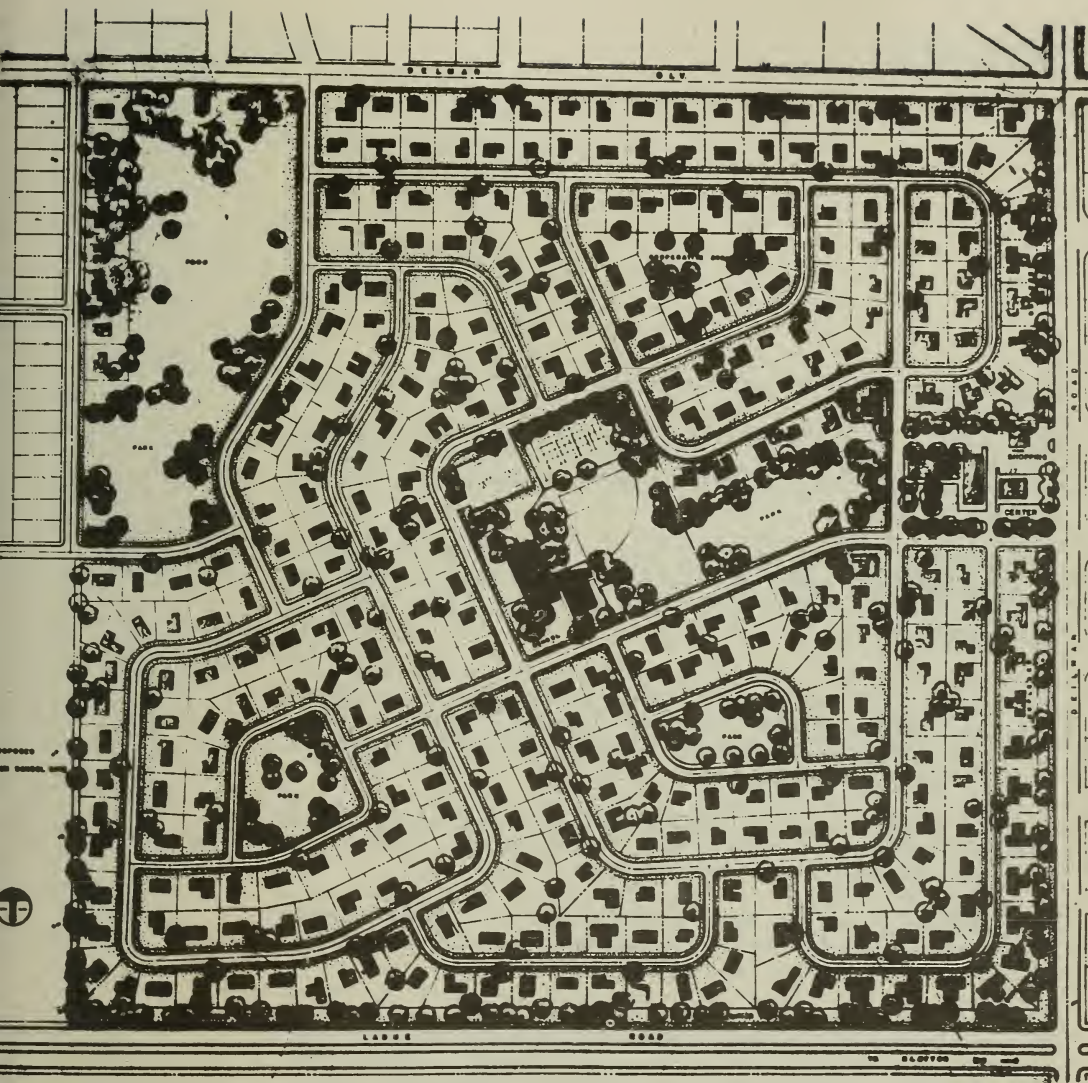
The time has come now when city planning education should be offered strictly on its own merits and not as an adjunct of one of the more specialized professions. City planning is something of engineering, of landscape architecture, of economics, of sociology, but more particularly it is all of these *plus* something of still higher significance. It embraces all of those things which contribute to improved urban environment including those peculiar conditions of urban life in which a growing majority of the nation's population are to be found.

A sound course of education for city planning should begin early, preferably at the end of the first year of undergraduate work and, to be fully complete, should continue through at least four and preferably five additional years of intensive work. This should include at least a few months of internship, preferably during the latter half of the educational period.

While planning embraces many fields of endeavor, the matter of skill in design must not be discounted. In fact, it should be the sine qua non of a degree in this field. With good professional knowledge and training, with certain skill in design, and with broad educational training, the student, after an adequate apprenticeship, will be equipped to advance to the higher technical and administrative positions in this new profession.

An excellent article on planning education appears in the Winter 1948 issue of the *Journal of the American Institute of Planners*, prepared by the Committee on Planning Education of the Institute.

Currently the Alfred Bettman Foundation is providing financial support for an evaluation of colleges providing professional courses in the field of city and regional planning. This is being carried out in cooperation with the American Institute of Planners and the American Society of Planning Officials.



NEIGHBORHOOD UNIT — JUNIOR CLASS PROBLEM

nancy seith

What Landscape Architecture needs is public relations!

The field has failed to strongly define exactly where its services begin and end in specialty. So it remains a profession that allows others to move within its bounds.

The product that sells the best is that which is simply defined and sold as a necessity. If we are to carry on effective public relations programs then these requirements must be met.

This may call for declaring specialties in the profession (specialties which presently exist) and putting their limitations into common language. To have these specialties identified as a part of our profession is what we should work for.

In this present age of specialization cooperation among the professions is imperative for progress. Let this be cooperation and not infringement.

A capability can be best defined by its limitations. It is our place to inform the other professions as well as the general public of our capabilities.

With the introduction of this current topic section we do not intend to divert from the original purpose of FORSITE as a medium for exchange of thought between the educational and professional fields of Landscape Architecture. It is intended to be a means of stimulating thought on a problem in focus, indicating both academic and practical points of view.

The true value of FORSITE lies in the fact that it provides an exchange of problems and opinions. This is an end which can be met most effectively by means of a response from the readers in the familiar form, "letters-to-the-editor". You may also consider this a plea from the FORSITE staff for suggestion and criticism.

john dudley scruggs

*Public Relations Committee, Chairman
American Society of Landscape Architects*

THE SCOPE OF PUBLIC RELATIONS

The most important element in understanding the role of public relations in the profession of landscape architecture is that it covers every detail of human contact. This means that each and every contact must be, over a period of time, analyzed into its most minute detail. Then, and only then, can proper steps be taken to ensure that these contacts will have the desired effect.

Most of us have, at some time, walked into the office of a prospective employer. Public relations with him had started a long time before. How (and whether) we obtain an appointment is important, because, you see, there can be as many errors of omission as there can be of commission. The effect of clothes, mannerisms, voice, courtesy, appearance, were felt by the girl in the outer office before we made our entry. They alone can make or break us. What we brought with us to demonstrate our capabilities, our knowledge of the person we were calling on, our understanding of how we could benefit him, could then begin to work. You can readily see the vast amount of detailed planning that should go into looking for a job. All this is PUBLIC RELATIONS - relations with the public - as groups - as individuals.

THE PUBLICS OF LANDSCAPE ARCHITECTS

In order to simplify setting up a planned approach to public relations for the landscape architect, the "public" is divided into more or less numerous subdivisions. Major subdivisions are classified as "publics" and thus appear words such as the well-known "personnel relations". Here is one classification of the major publics

of the landscape architect: Community Relations; Client Relations; Creditor Relations; Employee Relations; General Public Relations; Governmental Relations; Inter-professional Relations; Labor Relations; Media Relations; Professional Relations; Supplier Relations.

COMMUNITY RELATIONS refers primarily to the activities within the community in which your professional offices are located. In addition, it includes relations within communities where you have work in process.

CLIENT RELATIONS refers to the relationships you have with present, prospective, and past clients.

CREDITOR RELATIONS refers to banks, etc., from which you may sooner or later have to borrow because a large fee may not be forthcoming until a considerable amount of money has been paid out in expenses.

EMPLOYEE RELATIONS are obvious from the bosses' standpoint. In the event you work for someone else, it also includes your relations with those below, above, and on the same level as your own job.

GENERAL PUBLIC RELATIONS covers all those people who are not in any of the other categories. A story about you or your firm in a national magazine such as *LIFE* will be read by many persons who will have no other contact with you during your lifetime. However, the General Public is important inasmuch as at any time they may move into one of the other publics. Proper preparation for this switching procedure is one of the reasons why many large industrial firms spend seemingly large amounts of attention upon this public.

GOVERNMENTAL RELATIONS have to do not only with the income tax bureau or the corner cop, but with many subdivisions of government who have (or may sometime have) it within their power to improve or destroy the future of the profession of landscape architecture.

INTER-PROFESSIONAL RELATIONS refers to your relationships with other closely allied professional people such as architects and engineers.

LABOR RELATIONS refers not only to the fact that it is possible that more and more office workers will be covered by union contract, but your relations with the labor unions on the jobs that you are working on. A bad reputation with the labor unions *could* make it very hard for a particular landscape architect to get workers and ultimately, therefore, to get clients.

MEDIA RELATIONS refers to the newspapers, radio stations, magazines, and TV which are common to the publicity function of public relations. Because you are in a profession, it is important not to become too intrigued by the idea of seeing your name in print. An inordinate amount smacks highly of unprofessional press agency and advertising. Conversely, it is important to know how to conduct oneself in print or over the air if one is asked to do so. This article is an example. Walter Keith and Nancy Seith asked me to write it - not for John Dudley Scruggs, but because they felt such an article might add to your sum total knowledge of the field of landscape architecture. In other words, while there should be a thorough knowledge of the necessity for exchange of information one should not engage in blatant publicity seeking for purely personal aggrandizement.

PROFESSIONAL RELATIONS refers to your activities within the profession of landscape architecture. No landscape architect can progress much farther than the limits placed upon him by the reputations of all other landscape architects. If the profession is misunderstood, is not well-known, then it must be the job of each of us to aid in the improvement of this standing of all landscape architects to improve our own.

SUPPLIER RELATIONS is a much misunderstood field. The salesmen who call on you see many people in the course of a year. How they are treated in your office may well mean more jobs or fewer jobs. A profession, since it must rely upon word-of-mouth, *must* take advantage of every opportunity to make a good impression.

Naturally, these major publics are many times divided in order to give individual attention to the many different types of groups with which one deals. The relations with a park board are much different than those with an individual planning plantings for a small yard.

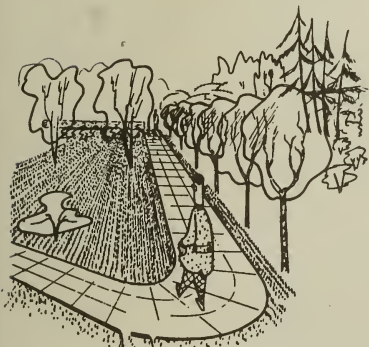
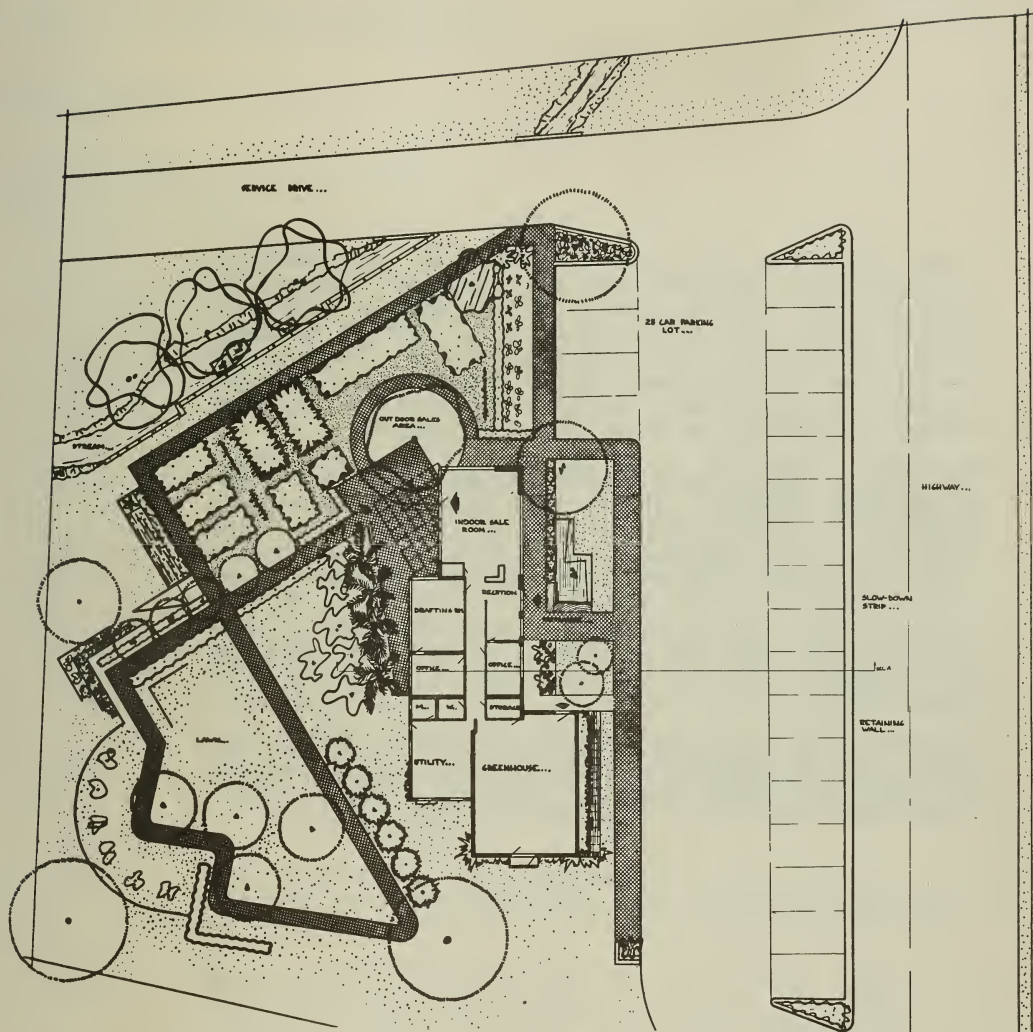
OBJECTIVES AND METHODS

Obviously, merely knowing who your publics are is merely a means to an end, not the end itself. You still have to *do* something about these publics to achieve any results. This particular stage of the absorption of public relations into an organization is where most of the errors are made. There are so many thousands of things that could be done that some procedure must be developed which will aid in the selection of the right technique to use.

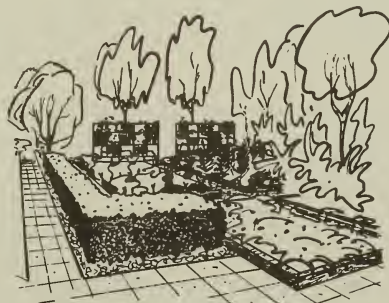
The procedure used in our office is what we call "analytical objectivity". In this procedure, our first step is to analyze all of the possible desirable objectives for each public and subdivisions thereof. Having thus analyzed what objectives are possible, we can then determine the value to our organization of each objective and, therefore, the amount of time and money (or both) which can be expended thereon by "direct" methods. Having determined this, we look for "indirect" methods which cost little but which may add a great deal to the direct methods.

For example, if someone applies to our office for a job, it is relatively easy to decide how much *direct* compensation (salary) we could afford to give him. We know what we could charge for his services on our clients' bills, deduct his share of operating costs, deduct our

NURSERY SALES AND DISPLAY AREA



PERSPECTIVE SKETCH...



PERSPECTIVE SKETCH...

time in training him, deduct a return on our investment in the office, and the remainder would be available to give to him directly. But of course cash is only part of the story. We might point out that here he would have a chance to grow by our policy of training and raising men in our organization. He would be interested in working conditions, in our attitudes towards him. These are what may be termed indirect methods.

In short, a "method" of reaching objectives may be costly or cost nothing. It may take years of research to develop, or may be merely a diagonal striped tie. The important thing to remember is that you have public relations right now, and will always have them. They will be good or bad in almost direct proportion to your attention to myriad details, your knowledge of your publics, the setting of proper objectives, and the correctness of the methods you select in reaching those objectives.

It doesn't sound simple, because it isn't. There will always be more mediocrity than success. But the rewards of labor are indeed great - in worldly goods - in personal satisfaction of a life well directed.

stanley white

*Professor of Landscape Architecture
University of Illinois*

Landscape Architecture may have its back against the wall. Against the pure logic of its defense as an indispensable approach to the solution of land planning problems there is arrayed a vast mixed force of misunderstanding and deliberate misinterpretation of our vital function. The situation demands action.

Recognizing this need for action, a letter was circulated last year to several individuals and groups of individuals from coast to coast who were making active efforts to explain our work publicly. It appeared that from these efforts an overall program of active public relations could be generated which should be the direct concern of everyone in the profession. Replies to this letter brought enthusiastic support and many suggestions for direct action.

This information is in the hands of John Scruggs, who has been appointed Chairman of the Public Relations Committee of the American Society of Landscape Architects.

At the heart of the problem is a very large interest in land development on the part of mixed populations of variously qualified people, the trained and the untrained. Some of these we think of as Landscape Architects. But the situation has been compromised by lack of definition of names and functions and a total failure to let the public know that good works and valid methods are uniquely our own.

The present situation involves two features which identify our work in its relation to the public. The first is the state of tension between allied professions of planning and design. Originally our profession arose as a protest against what the architects, the engineers, and the gardeners were doing to the land. It is very likely that these tensions will not disappear. It is probable that these tensions are a good thing. There is no reason why each profession should not have its own point of view.

Landscape Architecture has a strong base of natural history setting it apart from the base of the architect and the engineer. This involves particularly the whole realm of the organic and the biotic. Landscape Architecture has a characteristic which identifies it as a peculiar method which might be called the "adaptive function", whereby various features of the natural and cultural base are brought into harmony through the sensitive control of the practitioner in the field.

A definition of Landscape Architecture provides that in our normal operation we make the land at once more pleasant and effective. No other profession or combination of professions by virtue of their attitudes can provide this unique qualification of looking upon land indifferently, balancing all virtues with no particularized bias such as the engineering method, the architectural, or the horticultural method.

For this reason the need will always exist to control the development of land by a universal system such as Landscape Architecture provides.

It is imperative that the public should recognize the precious heritage of the land and should realize the necessity for dealing with land on such a basis as we in our profession provide. The contribution we make is unique and indispensable.

The practice of Landscape Architecture involves not so much a new group of design principles, as a systematic development of techniques. Basically these techniques are the grading plan, the planting plan, and the plan of organization. The plan of the total site is determined by the physiographic base. Each of these three plans should be limited to the practice of Landscape Architecture, for none of the other professions have the combined interest and skills to produce them.

The present lack of appreciation of our highly developed techniques on the part of the public, and the other allied professions, is a chief obstacle to the development of what should be to public advantage. There is an emotional antagonism from other professions arising out of professional pride and desire to be the master planner and designer encompassing or controlling all of the professions.



The determination of our public support should be considered on the basis of the validity of the ideas rather than by any emotional or economic suggestion.

Special land planning treatments are rapidly developing in such areas as parks, recreation, housing, residential, commercial, and industrial land subdivisions.

Here our techniques (the organization plan, the grading plan, and the planting plan) are the basic requisites to a solution.

For the future we have the following suggestions to offer.

THE ASSIGNMENT - To advance public information about what we do.

THE CHALLENGE - To improve business and professional methods by which the public may take advantage of our works.

THE PROSPECTUS - To impress upon the part of everyone contemplating new work involving any form of land planning, the prime necessity of allowing us a seat at the earliest conference table before other schedules of architectural and engineering nature are fixed.

THE VISION - To make continual improvement of our already greatly expanded training of students taking up Landscape Architecture.

What the future presents as a challenge is the unmistakable demand for a conclave of supporters of the proposition that Landscape Design should be done as Landscape Architecture. And while the tedious squabble goes on over who is qualified and who is not, the work is fast being dissipated into other hands. The public welfare, measured in social, psychological, and economic values is at stake. Let us get together on a big job of clarification, train more competent people and save for posterity the most valid approach to the most fundamental resource of creation, the landscape.



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In order to offer a free exchange of thought in this publication, articles appearing herein reflect the opinions of the author only.

sidney n. shurcliff

Arthur A. Shurcliff and Sidney N. Shurcliff
Landscape Architects and Town Planners
Boston, Massachusetts

When the recent landscape school graduate takes a job with a firm in private practice or a governmental agency he will find himself part of an organized working team rather than, as at school, in partial competition with others in the same room. The rest of the team needs his help and needs it badly, or the job would not have materialized. However, the type of help which is needed at this early stage of his career will probably be more exacting than he expected in terms of attention to detail and less requisite of the imaginative approach. This may require a metamorphosis which the new employee frequently does not perceive in advance and sometimes not even while it is transpiring. His training in the theoretical approach, large scale concepts and subtleties of contemporary design, which in the future will be invaluable, must be subordinated for a few years to the need of his seniors to get plans and specifications out efficiently, accurately and on time.

Where large projects are concerned the team consists of far more than the landscape architect's office force. Architects, engineers, planning boards, building committees, etc., are also involved. Here the need for well coordinated results requires constant attention by every member of all teams.

The older members of the group will be the ones who exercise the imaginative approach toward design while the newcomer must not only be willing to accept instructions on these matters but also must learn reliability in handling small scale, repetitive, routine tasks. In so doing he will absorb considerably more knowledge than he expects, and if he perseveres, it will not be too long before he is free to exercise more and more of his own initiative. But if he fails to cheerfully adapt himself to the needs of his employer, his entire future in the profession becomes clouded. Therefore, let me set down some qualifications which in my opinion the young landscape school graduate should hope to fulfill:

DRAFTING ABILITY - The need for good drafting and lettering ability is obviously so important that it need not be stressed further. Ability in constructing perspectives and free hand sketching are also great assets.

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PERSONALITY - Expecially in private practice, the landscape architect must continually sell himself in order to sell his services. A pleasing personality is appreciated by associates, clients and contractors alike. It is hoped that the newcomer will be cheerful, display patience, dress neatly and speak in a well modulated voice. A sense of humor is of course a prize possession provided it is not used in the drafting room to the detriment of work in progress.

ENGLISH GRAMMAR - It is also hoped that the new employee can spell and express himself clearly and concisely with the spoken and written word. It is astonishing how often failure in these respects is encountered. One employee even managed to repeatedly misspell the name of our own firm on titles of drawings.

ARITHMETIC - Higher math is not required, but the junior employee should be reliable in computing quantities and cost estimates. The most frequent mistake, for instance, is to divide by 27 instead of by 9 when converting square feet into square yards. (One young man made this same mistake three times in one day). Always be sure to check calculating machine results by simple common sense methods. A misplaced decimal point can be a disaster.

ACCURATE COMMUNICATION - Nothing is more exasperating to the boss than to have his carefully issued instructions forgotten or ignored. Listen carefully, write down the instructions as soon as possible and keep checking to make sure you are following all of them - not just two-thirds. If an instruction is later discovered to be unreasonable, do not hesitate to point this out.

SECURITY - The client of a landscape architect is entitled to and expects the same kind of privacy regarding his affairs as he received from his doctor or lawyer. Don't tell anyone the client's plans or financial affairs and don't publicize mistakes made in your own or other offices despite the temptation to issue them as ghastly warnings to others.

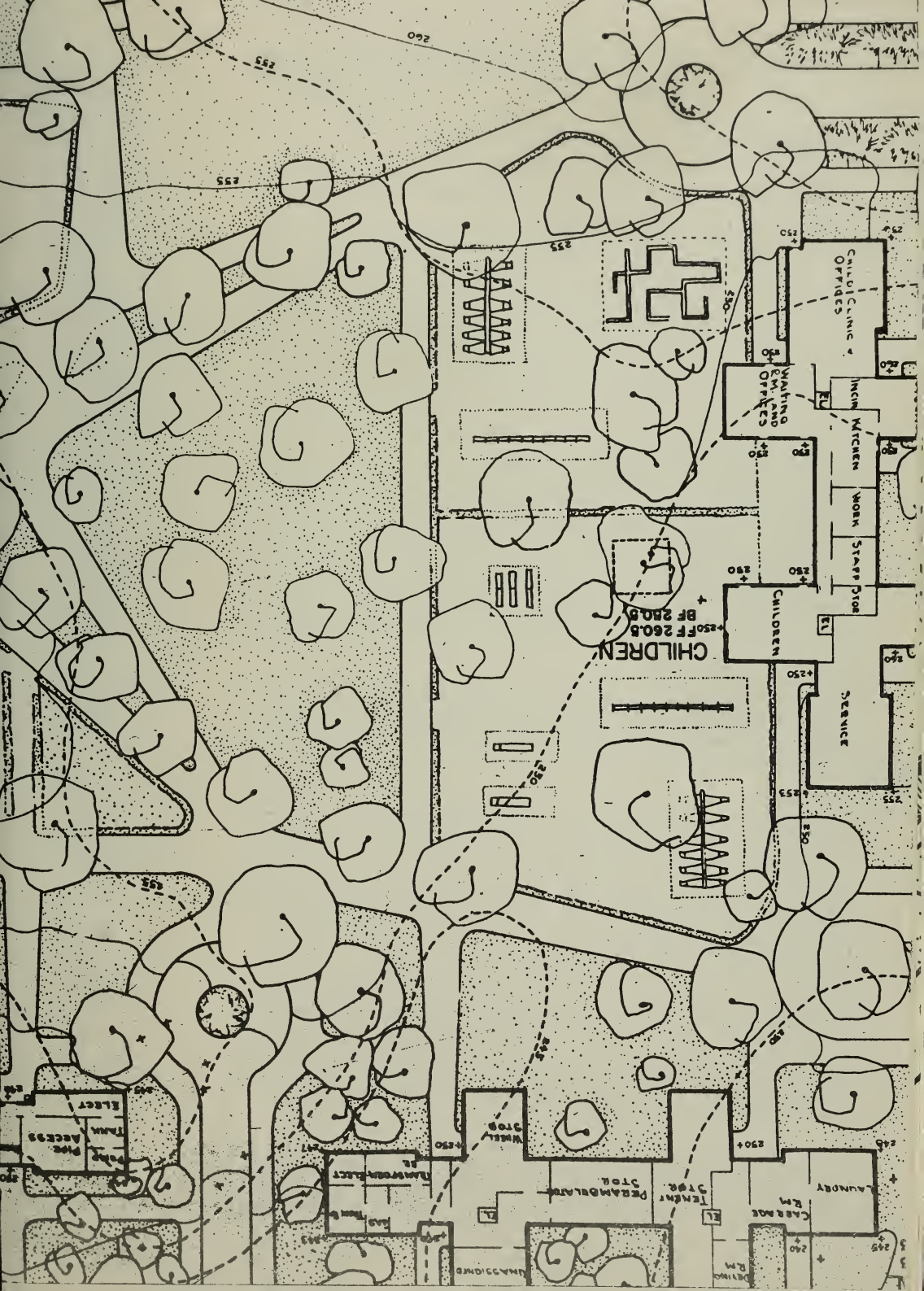
VISUALIZATION OF SURROUNDINGS - The survey on the drafting board represents an actual situation somewhere on the ground. The ground situation, however, does not end where the margin is on the survey, and the client and critics, unlike the juries of school days, can see the whole picture once the design is built. Keep thinking about the area outside the margin insofar as it may affect what is done inside the margin. For instance, make certain that your big picture window isn't going to look

right into the neighbor's incinerator, compost heap, or other undesirable feature. The young employee who goes to look at the site, if need be on his own initiative and on his own time (if not too far away), makes a big hit with his team mates.

AVOIDANCE OF BONERS - Everyone makes mistakes but some people make very foolish mistakes repeatedly. Those which spring to mind first are: use of wrong scale in measuring plan (this can be very very costly to someone); ignoring north point; failure to look at all the available information on existing conditions or having done so, failure to act on it; ignoring underground utilities in the way of the project; failure to consult zoning by-laws and other ordinances affecting the project; failure to determine where surface water will run when it goes off the edge of the survey or where it will enter from outside the surveyed area, etc.

RESPECT OF OTHERS OPINIONS - Examine on their merits ideas and suggestions that may be unwelcome to you. The landscape architect must collaborate with many other professionals and, in private practice at least, he frequently depends upon them as a source of new commissions. Although he may not always agree with his confreres, criticism must be carefully tempered if given at all. Imagine my embarrassment, for instance, when the senior partner of a large architectural firm, who had handed us his site development work on a big housing project, telephoned to say, "Please keep your Mr. X out of my office from here on. He has just informed my entire drafting force that they are making working drawings for a 'contemporary slum'."

ATTITUDE TOWARD THE JOB - Finally the young employee should realize that his attitude toward his job has much to do with the rate at which he will progress. If he regards it merely as a source of income his progress will be slow. But if he regards it as a continual challenge to his imagination, if he thinks about it during off hours, attends professional society meetings, goes on field trips, takes pictures, reads bulletins and magazines, and continually tries to educate himself further by extra-curricular activities, he may expect to proceed rapidly and far.



hideo sasaki

*Assistant Professor of Landscape Architecture
University of Illinois*

In the United States where values are more or less limited to monetary and to material things, it is not surprising that land, natural beauty, vegetation, animal life, and even climate, as well as other qualities and elements of the natural environment are considered in the "commodity" sense with a definable money value attached to them.. This attitude, born out of a historic situation of almost unlimited resources, has given rise to problems of serious proportions, about which even today only a few are concerned as indicated by recent national politics.

There hardly is a need for mentioning the examples of permanent destruction and wanton wastefulness which have occurred during the brief history of the United States. these facts are well enough publicized and indisputable.

Planning, an attempt to utilize some degree of foresight and rationality, as it is practiced today for the most part, suffers from this same limited point-of-view towards the natural environment, unconcerned of factors beyond economics and technology. But to criticize alone is not to understand; and it is readily understandable that this limited point-of-view arises directly from the emphasis from which "city" planning, at least, arose as a profession, i.e., municipal engineering.

Engineers, architects, and landscape architects comprise the major portion of those who have gone into planning work in the early years of this profession. Lately, economists, lawyers, sociologists, geographers, and specially trained planners have been entering the field and contributing much toward making for a better and a more comprehensive planning effort.

However, despite the influx of these knowledges into the field of planning, the predominant notion that economics and technology plus the addition of politics and sociology are what makes for good environment has not changed.

What the landscape architect has been doing all these years is not hard to discover. More often than not, he has been quick to change his name to Town Planner, or better yet if possible, has sneaked the word "engineering" in some place such as "Town Planning Engineer", and has proceeded promptly to make the usual run of surveys and to write lengthy reports. Perhaps it is to the geographer we should turn for making a valid contribution, for he makes no attempt to become an engineer.

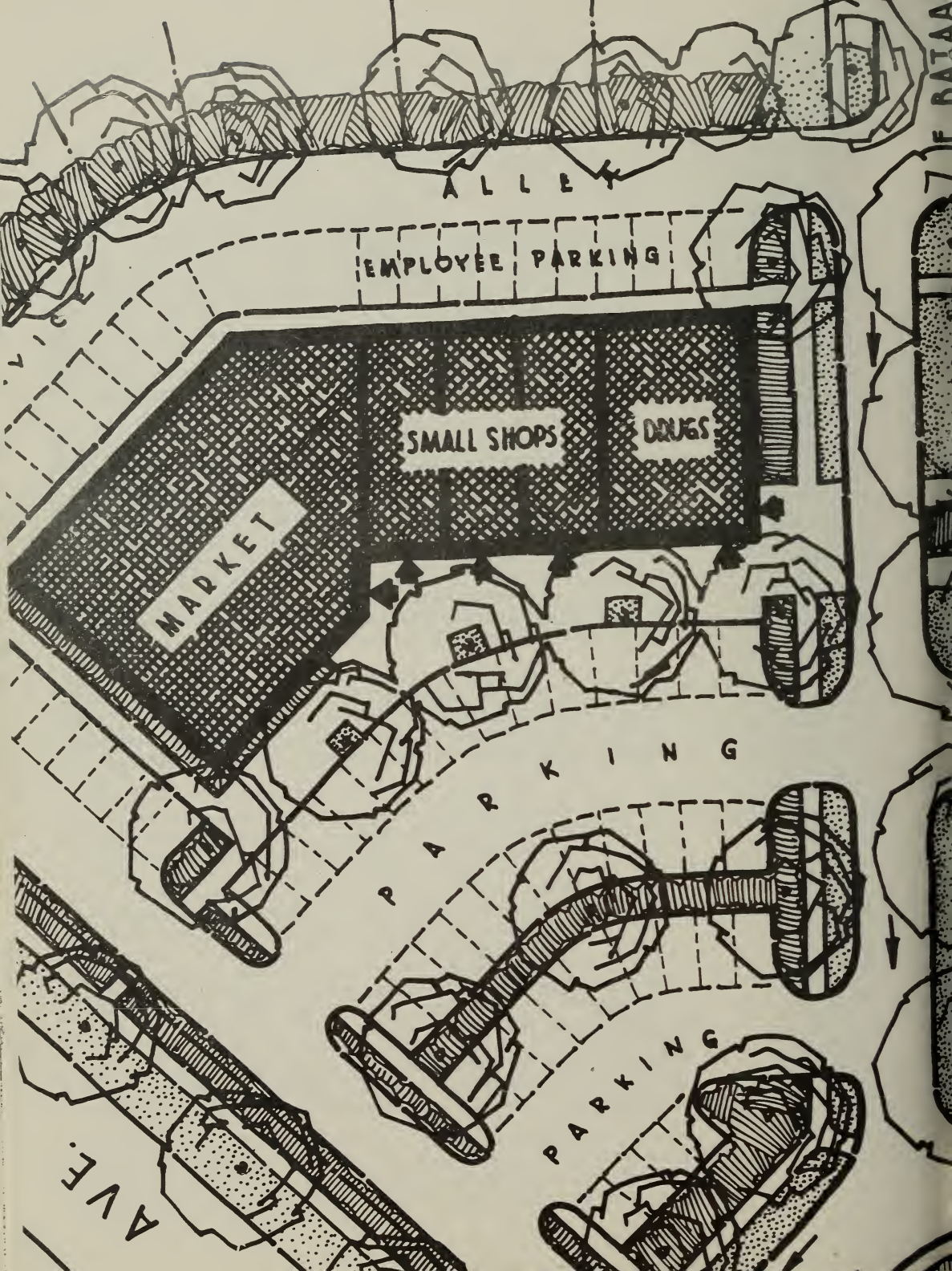
Correlated with the basic studies of the planning process, the economic survey, the existing land use and physical condition survey, the sociological and demographic survey, the political and administrative survey, there needs to be an ecological survey, based upon the natural forces operative upon the site or area to be planned. The landscape architect, it would appear, is the logical person to conduct such a survey, making an analysis of the interacting relationship between the natural environment, including climate, water, soil, topography, geology, vegetation, and wild-life, and the cultural environment of man.

Such a survey may determine how the cultural forms may be most favorably adjusted to the natural forces so that the various ecological tensions operating may be gotten from such a study to stimulate the creation of more appropriate design-forms than most which we evidence in our scene today.

Understandably, such a survey would serve best on a regional scale, but the matter of micro-influences on the particular site or area must not be overlooked.

The desirability of such a contribution by the landscape architect cannot be questioned. But whether he shall do so or be able to do so, will be determined by his attitude. To continue to be merely defensive or apologetic about his profession, or to orient himself toward knick-knacks of the popular magazine variety, would hardly be to take a positive step toward contributing to the field of environmental planning.

The ecological point-of-view is, undoubtedly, the particular contribution to the planning effort, which the landscape architect can make with gratifying results.



ALLEY

EMPLOYEE PARKING

VARIETY

SHOPS

THEATRE

OFFICES

P A R K I N G

P A R K I N G

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james a. maschmeyer

*Landscape Architect
Maschmeyer's Nursery
Indianapolis, Indiana*

In the broad aspects of landscape architecture which fits land for human use and enjoyment, the areas of city planning, site planning, and land planning comprise most of the professional landscape architect's work. The design of landscape development around the home is the smaller aspect of landscape architecture which is to be treated in this article. It is here in the planting design of the home grounds that the nursery industry and the landscape architecture profession meet on common ground to do a job. How well the job is done depends entirely upon the cooperation and understanding between the two. It is my purpose to present some of the important problems and observations for open consideration.

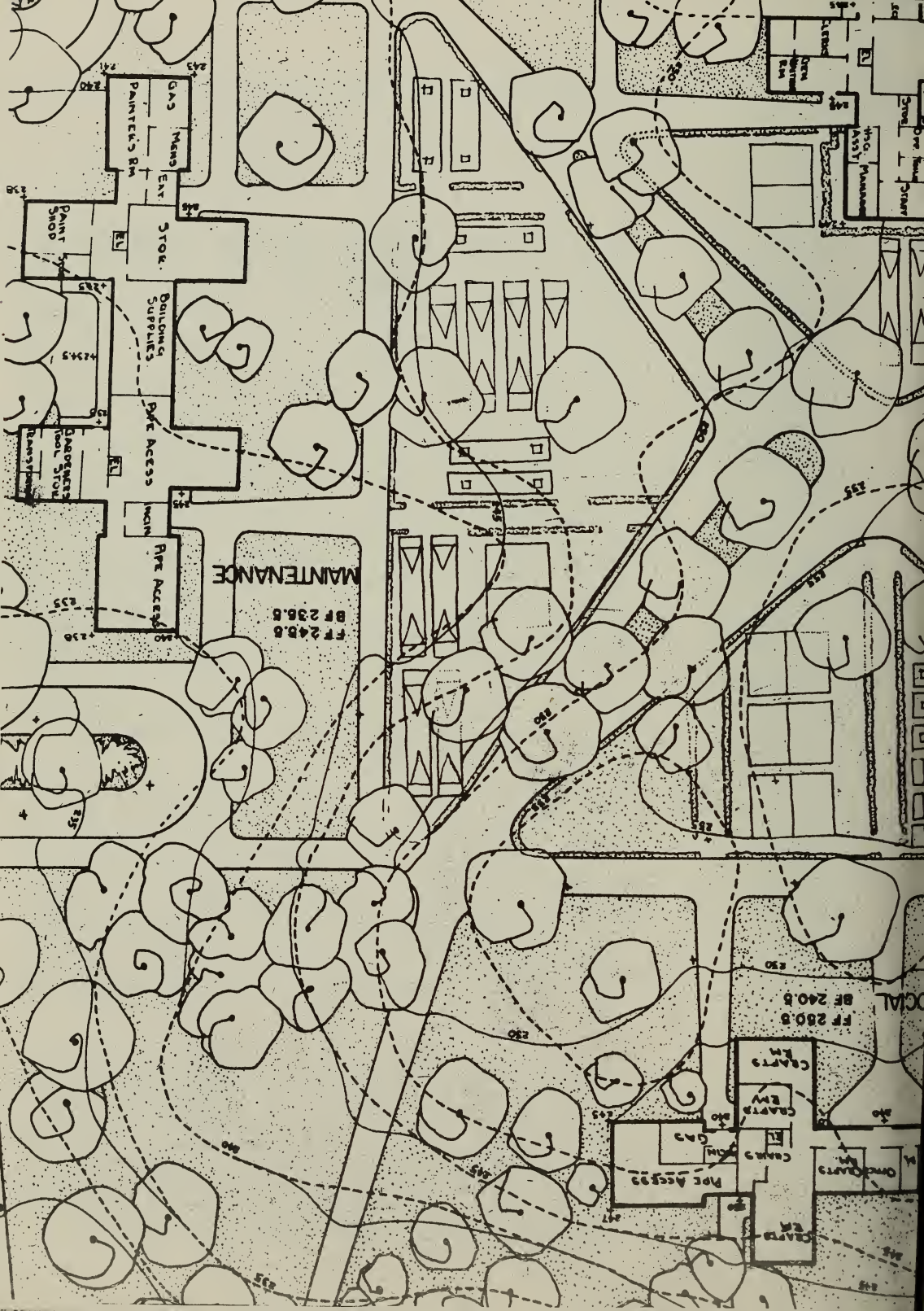
Most nurseries have meager origins, beginning as farms or truck gardens and gradually changing over to nursery operation as their stock of plant material increased. This process usually took a generation or more to complete, unless the owner was financially able to progress rapidly. During this process of growth, the market for the plant material determined the kind of business development. Many nurseries with large acreage preferred to stay in the wholesale market; others added cash and carry sales yards; and still other nurseries progressed into landscape contracting. It is interesting to note that there seems to be no two nurseries exactly alike. There are many combinations of services under a variety of names. However, it is the landscape contracting nursery that usually comes under the scope of landscape architecture.

Landscape contractors generally prefer to bid on plans and specifications prepared by a landscape architect. However, since only a relatively small proportion of home ground jobs are handled by those in professional practice the contractor must sell jobs himself to enable himself to survive. He may be a good contractor, knowing the mechanics and artistry of building and planting, and yet have no ability as a designer. Occasionally a contractor has natural or acquired talent for design, but his mind is so full of details which coordinate and operate his business that he has little time for it.

If a contractor is short sighted, he standardizes his design so that he does most jobs alike, hoping that his workmanship will camouflage the lack of planning. The contractor soon finds that there is economy in standardization. Many customers want a landscape development just like their neighbors' whether it suits their own needs or not. Such jobs are easy to sell. His crew needs little supervision because they have done many jobs all similar. This leaves the contractor free to sell more jobs. His business can operate very efficiently, but he has limited his market to a class of people who are strangers to the convenience and beauty afforded by good design, which is the result of careful planning and execution. If a contractor is far sighted, he may hire a landscape architect as a designer-salesman. He knows that originality and artistry in design are fundamental to the development of a job. He knows that the most skilled workmanship he can give to a job is partially lost if the basic design is inadequate. He knows that the educational impact of schools, national magazines, television, and garden clubs is building up a tremendous desire for better landscape work. Finally the contractor seeks relief from the design and selling part of his business. It seems that all contractors have need for the services of a landscape architect, either on a part or full time basis, depending upon their scope of business.

But the contractor has certain fears about hiring a landscape architect. Through experience and rumor he may find that the landscape architect is "fussy and impractical." Some mass plants so close together that in two years half are crowded out while others plant shrub borders with an arboretum spacing which takes thirty to achieve an effective screen. He may propose a ten thousand dollar design for a client who has but three thousand to spend. He may be so saturated with this "modern school of design" that he ignores the fact that many older people still prefer the familiar older styles of design. He may also disregard hardiness factors in his choice of plants.

The matter of loyalty is also important. Many landscape architects have trouble working with a contractor because they have been taught to represent the client against the nurseryman and contractor in his strictly professional practice. The landscape architect who works for a contractor has to be a liaison between the contractor and client for ideas and general business, but when the inevitable disputes arise he has to represent the contractor who is paying his salary.



A contractor also fears inefficient supervision. A contractor is fundamentally interested in making money. This he can do by keeping all parts of his operation working steadily and efficiently. There is no economy in changing design on the job while the crew stands around waiting.

The contractor worries about the problem of setting up conditions of salary and work responsibility. The landscape architect, unless he has had considerable experience, has no practical conception of what his services are worth. The contractor does not know either, but he would like to give the landscape architect certain security and yet an incentive to work at his capacity. A contractor will usually offer a base salary plus a percentage on the work sold. This percentage will vary in proportion to the responsibility the landscape architect is capable of accepting. He will expect the landscape architect to compromise his strict professional status in accordance with A.S.L.A. standards so that he can make calls, plan, design, meet people at the nursery, and perhaps organize the daily work schedule. Responsibility is personal and a landscape architect can usually take as much or as little as he wishes. Since it is good business practice to know what one's responsibilities are, it is well to have an annual contract which lists these and establishes standards of financial remuneration.

Some landscape architects have been disappointed in their ambitions of eventual part-ownership in a nursery or contracting firm. This is because nurseries are almost always a family ownership business, and families seem very reluctant to share ownership with outsiders. The ownership really is not too important if the percentage part of the contract is worked out satisfactorily.

This is not a complete picture of the opportunities of landscape architects with the nursery industry, but rather a typical one in the midwestern area. While I wish there were more, there are only a few nursery-landscape companies large enough to use the services of a professional landscape architect on a full time basis. If a landscape architect could gain the confidence of several nurseries which operate on a relatively small business manner and work out a suitable basis for charging for design it would be possible to practice professionally. This would benefit everyone. The average small nursery-landscape contractor, however, wants a man with some design background but with supervisory ability. He must be tolerant, ready to do nursery work,

selling, planning, designing, consultation, and book-keeping, and still be an efficiency expert. In the strict sense this does not describe a professional.

I wish to acknowledge the fact that the landscape architect who works with the nursery industry is primarily concerned with a limited facet of the wide scope of landscape architecture, namely, planting design and some grading plans. But I also wish to point out that the opportunities for professional practice are likewise limited in government service; either local, state, or federal with opportunities for advancement limited by politics; or in private practice. In the state of Indiana I know of only four members of the A.S.L.A., two of whom are in government service. Why is this? In Indiana a private landscape architect's office cannot be opened like a doctor's office. Landscape architects have found it advantageous to sell things other than plans and advice. What little is done in the fields of site planning and subdivision planning seems to be handled by architects or by building contractors. Perhaps our area is not yet ready for landscape architecture.

It is my belief that landscape architects have lost out in this area of the country in private practice because the public is not educated to the value of their services. Landscape nurseries are the going concerns and are the key to private practice. If the landscape architects' association could ally itself with the nursery and landscape contractors' national associations in its educational and marketing program the result would be beneficial to all.

a. m. richardson

Professor of Architecture
University of Illinois

Unfortunately, many buildings today reflect a tragic lack of understanding in their relationship and importance to their environment. Even the "enlightened new architecture", with its common-sense roots and artistry of articulated elements, in many cases, falls flat on its face in its adjustment to community patterns and lasting environmental quality.

And yet, it seems an obvious fact that a building cannot be an isolated element. It invariably assumes an important, reasonably permanent, expensive role in the man-made environment, and as a consequence it is particularly important that the comprehensive design should offer such basic solutions for the integration of structure and surroundings.

Architecture should serve the shelter needs of man and at the same time be a foil for the natural surroundings. But we cannot think of a building or group of buildings "properly landscaped" as a complete design, unless macrocosmic order of planning is present. Each detail, strengthening the great idea, must relate to every other detail and to the whole, and the whole must relate to the greater community, and so on. So it is in nature, and beauty in any structure is necessarily a product of an orderly arrangement of elements. This does not imply rigidity or formularized discipline, but an intelligent perspective of truthful values combined with the artist's innate expression of form and space.

Certainly, then, the architect, rapidly becoming an integrator more than an innovator, must seek the experience of those particularly trained in environmental relationships. He is becoming more and more aware of the exterior and interior space; he is becoming intensely conscious of the opportunities offered in community, city, and regional planning concepts.

Indeed, there can be no schism, between the architect, the landscape architect, or the "planner". They are all important tools in the ultimate goal of architecture, to make a better and more beautiful environment for man's activity.

Yet there seems to exist today a traditional lack of understanding on the part of these "environment builders" as to what the other can offer. The tendency of the architect is to design a building for a specific site, presenting a glamorous picture in a bucolic, multifloried background, when he knows full well that the surroundings of that particular building consist of a clapboard house, five feet away from one building lot

line and a gasoline station on the other. Or he may, in a better situation, design the building completely and then call the landscape architect or site planner to fix up the job. Foolish? Of course, but more than commonplace, as we all know.

The landscape architect or site planner, on the other hand, can scarcely resist wanting to design the building. In site planning the tendency appears to be the arrangement of building blocks, to fit the site conditions, and this approach seems reasonable enough on the surface. The fallacy occurs, of course, in the elementary fact that the building blocks may be *wrong* building blocks, and without the architect's creative knowledge of building type possibilities, any site plan is necessarily diagrammatic and often-times completely absurd. This was brought to the writer's attention very strongly in a recent trip abroad, where city and site planners in many cities were working without any imaginative architectural advice. The architect, when called in to do the building design, was hamstrung by an approved plan of obsolete building types laid out like railroad ties.

Planning cannot come except from the integration of experience, knowledge, and imagination. But proper planning is not the whole story. Certainly, no good can come from a poor or chaotic plan, but even if the overall plan is sound, each increment of that plan must be equally sound.

In building our environment, few of us as architects or planners realize the importance of our work. Few of us realize, in our selfish efforts to build small monuments to our vanity, or to do photogenic creations to excite our colleagues or new clients, the permanence and influence of these works. A building is seldom built for a single generation; it is never built for a single individual. It cannot be whimsical or a toy. It is a serious, expensive, permanent, complicated structure, influencing many people in many ways for many years. It is, indeed, a public trust and a public responsibility in its absorption of some of the naturalesque environment. It is vital, then, that each building be integrated with nature in the best way we know. And we must hope for better ways.

In short, we all have a great responsibility, a responsibility we cannot shirk or assign to the engineer, the sociologist, or the scientist. We are now existing in a chaos of man-made atrocities. We have what we deserve. If, however, we can work together, there is real opportunity to plan and build a more orderly, worthwhile environment that will reflect on future generations as a monument to our wisdom. If we cannot, and if we continue in our selfish apathy, our country will grow uglier with acceleration. Now is the time for us to co-ordinately assume the obligations of creative builders.

EDITORIAL

e. l. hopkins



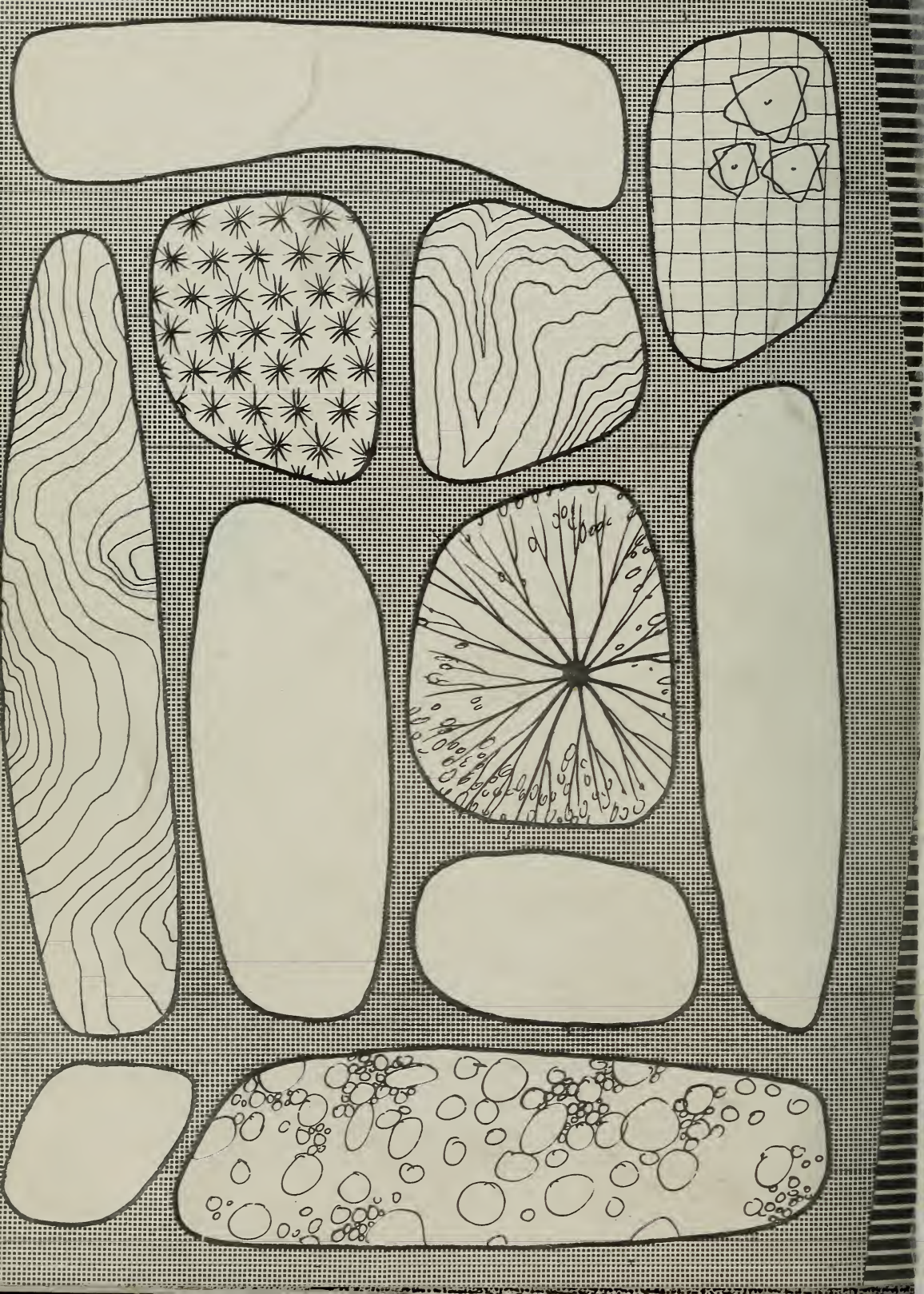
Three years ago FORSITE was created with the idea in mind that it should become a medium of exchange between students studying landscape architecture and those in professional practice. Perhaps it is time to evaluate what has been done toward reaching this objective. Has FORSITE accomplished its goal to any marked degree?

For a complete success there must be a reciprocal interest. The student should be aware of and interested in the professional since that is soon to be his berth in life. The professional should be, and in many cases is, interested in what the student does and thinks since he may soon be signing the young graduates' pay checks. Everyone agrees that it takes the new graduate considerable time before he becomes a financial asset to an organization. Certainly then the professional needs to be interested in any measures designed to bring the students' education closer to the profession and its ways.

FORSITE cannot attempt to compete with trade journals in disseminating knowledge. It does try, however, to create a basis for constructive thinking on the part of both the student and practitioner. FORSITE needs to know what channels this thinking may be taking.

We need our readers' help in the form of response in our effort to improve this student-practitioner relationship. We can analyse our readers' feelings only by hearing from them. For us to analyse accurately without response is impossible since our perspective is distorted by its closeness.

We ask you, how far does FORSITE go in reaching its objective?







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